

SEVEN DAYS

**NO BOOZE
FOR BOVE?** PAGE 18
City holds liquor
license hostage

PROMISE LAND

Thirty-six hours in
NEWPORT,
a city waiting to happen

BY CORIN HIRSCH & MEGAN JAMES • PAGE 28

DON'T WORRY, BE POOR PAGE 34
Reviewing Ben Hewitt's *Saved*

SWEET MEATS PAGE 36
Waitsfield gets a butcher shop

GUPPYBOY REBOOT PAGE 50
A reunion show revisits the '90s

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JULY 10-14th



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**PETER GABRIEL:
NEW BLOOD LIVE
IN LONDON (2013)**
SATURDAY, JULY 13,
7:30PM



Peter Gabriel's instantly recognizable voice combines brilliantly with the 46-piece New Blood Orchestra's sound palette to breathe a new sense of wonder into familiar songs. This concert is a visual feast, with animation and imagery to illustrate the music. Running time: 103 minutes.

**PAT METHENY:
THE ORCHESTRION PROJECT**
SATURDAY, JULY 27, 7:30 PM



Based on a lifelong fascination with his grandfather's player piano, 10-time Grammy Award winner Pat Metheny commissioned and built The Orchestrion, a mechanically controlled robot orchestra capable of responding to his touch on the piano.

Peak VTartists



**SOUND MIND
WITH PETER MIX**
SATURDAY, JULY 20, 7:30 PM

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SATURDAY, AUGUST 3 - 7:30 P.M.

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alleged, based on an interview with Burlington Telecom interim general manager Stephen Barracough, that the Burlington Telecom Cable Advisory Council "wants to remove Free Speech TV — a left-leaning network that broadcasts shows such as 'Democracy Now!' — from Burlington Telecom's lineup" — from Burlington Telecom's lineup? He went on to say that Barracough added, "That's simply not going to happen."

We take exception to this allegation, as it is factually not true. The current CAC had no role in BT's carriage of Free Speech TV. The CAC learned only during our January 2012 meeting that Free Speech TV was added to BT's channel lineup. Since I've been chair, Free Speech TV has not been an agenda item for this CAC. Nor has this CAC discussed BT's carriage of Free Speech TV or taken a position either for or against that carriage.

To avoid public confusion, we asked Mr. Barracough to clarify his position for Mr. Barracough's statement or correction could be published. Mr. Barracough responded in a November 30 email by saying: "I will not participate further in this conversation." Therefore, this letter serves to set the record straight. This CAC has never taken the position that we want to remove Free Speech TV from BT's channel lineup, nor has this CAC ever done nor anything that should give anyone that impression.

Jeffrey Kaufman, MD
BURLINGTON

Kaufman is chair of the Burlington Telecom Cable Advisory Council.

POWERFUL V. POWERLESS

Thanks much for the article "Silow Gov Peter Shumlin Built a \$5 Million Real Estate Empire" by Paul Hirsch on the June 18 edition of *Seven Days*. Since I have met both contestants in the now infamous East Montpelier land deal, I will refrain from commenting on the facts of the transaction that have come out in the press.

Since this deal became public, I have often wondered what would have happened if Gov. Shumlin had been someone else instead of the person who constructed the Putney Tavern building. What would have transpired if Gov. Shumlin had been an even bigger real estate tycoon, or a developer, or even a different Vermont governor considering Mr. Dodge's legacy? Might Mr. Dodge have been ensnared by the far less scrupulous? Would he really have learned again what being several miles means, something like what Wall Street did to us back in 2008?

The answers, of course, will never be known. With luck, the two parties involved can reach a mutual agreement. Perhaps, too, some lessons can be gleaned

from this episode about the nature of our views of the relationship between the powerful and the powerless.

Walker Carpenter
MONTPELIER

PLAYGROUND FOR PREDATORS

(Re "Vermont Police Take Hands-Off Approach to Investigating Massage-Parlor Prostitution," June 13) Vermont law enforcement members in this article that they are not sure how to handle this, and they didn't charge the women, as they feel it might be trafficking. The women are working by choice because there are no jobs that pay wages they can live on. I spoke at Rutgers University last November on sex work for a human sexuality class. I participated in the upcoming documentary *American Courtesans*. I am presenting at the Deviant Alliance Conference in Las Vegas in July and will spend another five days networking and learning from activists all over the world. Criminalization has created the perfect playground for predators (sorry to say, many are bad cops) that rob, rape, exploit, threaten and murder sex workers.

Bella Robinson
PROVIDENCE, RI

Robinson is a sex-worker activist, researcher and educator.

PEDAL POWER

Your recent "Straight Dope" column (June 18) about potentially burning away the power generated as a gym member in one of the British TV show "Bang Goes the Theory." In one special episode they tried to power an average household for 12 hours by having 90 bicyclists on a nearby gym pedaling for their lives. It convincingly showed how much energy we consume every day without even thinking about it. The special is called "The Human Power Station" and can be found on YouTube.

Oliver Doerr
BURLINGTON

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1

FRIDAY 12 HOMEWARD BOUND

Filmmaker Andrew Medico has strong ties to Uganda in Africa. After a year of working with locals while visiting the mountainous country, he returned to live among them for several months. The experience inspired his award-winning drama *The Forgotten Kingdom*. Shot on location, it stars Zinda Nyagole as a young man who returns home from Johannesburg for the funeral of his estranged father.

SEE CALENDAR LISTING ON PAGE 48

2

SATURDAY 13 & SUNDAY 14 ROAD TRIPPING

The Champlain islands are home to some of northwestern Vermont's most stunning scenery. Tucked away amid this beautiful landscape are the artists and food producers featured in the *Discover the Heart of the Islands Open Farm & Studio Tour*. Get behind the wheel of the self-guided route that leads the way to handcrafted wines and tasty fare.

SEE CALENDAR LISTING ON PAGE 49

3

SATURDAY 13 Something Old, Something New

In 1987, OuttaBourg, Antiques & Uniques Festival was founded as a way to bring community members together. Today, the annual gathering boasts more than 100 vendors of antiques, art and crafts. This year, locally sourced food and craft vendors help attendees go green while the folk music gets the dancing first moving.

SEE CALENDAR LISTING ON PAGE 50

4

SATURDAY 13 Back to the Roots

Some Vermonters have roots of French-Canadian infection as their ancestors, others bear a new one that reflect their Caribbean lineage. *French Heritage* celebrates these cross-cultural connections with traditional music, crafts and food, as well as historical reenactments and other family-friendly activities.

SEE CALENDAR LISTING ON PAGE 50

5

FRIDAY 12 - SUNDAY 14 Here Comes the Sun

RAIN RAIN GO AWAY! Pull it all together at *SolarFest* during the weekend of late, well-known like renewable energy sources that exist behind the clouds. Ben Cohen begins his own sustainable weekend of waste-free and personalism by the morning's leading thinkers. Live music and the first-ever *Wine Maker* game round out the environmentally friendly event.

SEE CALENDAR LISTING ON PAGE 48

6

SATURDAY 13 Back Together Again

Duppyday burst onto Burlington's music scene in the early 1990s. A mix of live acts, DJs and indie rock informed 20-member lineup of talented material and the bands only fall in night music. John Mueller, several guests and many new musical projects later, Chris Diaz, Zach Ward, Jeff Bevan, Michael Barrett and Brooklyn's Monte Fox show at the Monty House.

SEE MUSIC FEATURE ON PAGE 38

7

THURSDAY 11 The Roundabout Way

In Janet Van Dine's show *"THE COURSE"*, home life gets suggestions and tricks of wiring ideas. Part of the interactive body of work called *"The Course"*, these also use pieces create movement with a bold color palette, counting on spray paint. Viewers add another dimension with projected LED lights that produce sound shadows when viewed at the set.

SEE ART LISTING ON PAGE 57



The "C" Word

What do you call it when a military deposes a democratically elected president, kills more than 50 of his supporters and installs a government of its own choosing?

In most of the world, that would be called a coup d'état. But in Washington, where logic and language go to die, it's called a *mandate*.

In the week since Egypt's military overthrew and arrested President **MUBARAK**, the Obama administration has struggled mightily to avoid calling the situation what it is a coup. Doing so would require the U.S. to cut off \$1.5 billion in annual military aid to Egypt, thanks to a decades-old law that "prohibits assistance to the government of any country whose duly elected head of government is deposed by military coup or decree."

That, in turn, would eliminate what ever remaining leverage the U.S. has in Cairo the administration has argued, night when it's needed most.

"We do not believe that it is in our interests to make a precipitous decision or determination to change our assistance program right now," White House spokesman **AN CARNEY** said at a Monday press briefing, after another round of heated conversations around the coup question.

But never fear. On the very day of Mubarak's ouster last week, Vermont's own Sen. **PATRICK LEAHY** jumped in to point out the obvious.

In a disingenuous statement, Leahy called out Mubarak for being "a great disappointment to the people of Egypt" who "regarded an historic opportunity."

Then he got to the point: "Egypt's military leaders say they have no intent or desire to govern, and I hope they make good on their promise. In the meantime, our law is clear: U.S. aid is cut off when a democratically elected government is deposed by military coup or decree."

While only the executive branch can determine what is and isn't a coup, Leahy's words matter. After all, he chairs the Senate appropriations subcommittee that doles out foreign aid — and in just two weeks, that committee will start looking out next year's budget.

After the Egyptian military's last coup two years ago, Leahy used the same bad-guy-gone process to make funding contingent upon the country's commitment to build inspections and protecting human rights. The Obama administration eventually bowed that provision.

So when Leahy spoke out last week,

people took notice — jumping him with Sen. **JOHN MCCAIN** (R-Ariz.), who said "we have to respond aid until such time as there is a new constitution and a free and fair election" Sunday on CBS' "Face the Nation."

The next day, The New York Times' **PETER BAKER** identified Leahy as one of "a few voices in Washington [who] have called for a cutoff in aid," while Politico's **BRIANNA KROGER** wrote that Leahy "has also said aid should be cut off."

But Leahy didn't say that in his statement. Leahy simply asserted the law of the land that aid is cut off when there's a coup.

The operative question right now is whether, in the eyes of the U.S. government, last week's coup was, um, a coup.

THE OPERATIVE QUESTION RIGHT NOW IS WHETHER, IN THE EYES OF THE U.S. GOVERNMENT, LAST WEEK'S COUP WAS, UM, A COUP.

It's like if I said, "Our law is clear: People get arrested when they steal cars!" That isn't the same as saying "You should be arrested," or, for that matter, "You stole my car, jerk."

So does Leahy really think the U.S. ought to cut off aid to Egypt? Should he say enough to find out, right?

Also, spokesman **DAVID CARLIS** said as Monday that Leahy's been declining interviews all week.

"He's continuing to discuss and evaluate the fast-moving situation with [the White House] and [State Department] and continues to believe that at a time when it's best to say less and not more," Carle explained in an email.

That's fair. Even so, we went back and forth Monday, never was breaking about the military's mass shooting of more than 50 pro-free protesters. And in this online world to go viral Tuesday, Egypt's interim government was promising quick elections, which could allay U.S. concerns. But the question remains: Does Leahy believe that a democratically elected government was deposed by military coup or decree in Egypt last week?

"Yes, he does," Carle replied.

"Hah, I wrote back. 'So by logical extension, he believes aid should be cut

off, right?'" If memory serves me correctly, that's the transitive property. If A equals B and B equals C, Egypt gets no more aid.

"It's a fluid situation at the moment, and he understands the administration wanting to wait for some clarity," Carle replied. "The situation in Cairo is cloudy, but the law itself is clear."

No doubt the diplomatic situation is fluid and, understandably, Leahy sees little percentage in further undermining the administration's neo-con strategy. But as Leahy himself acknowledges, there's nothing cloudy about whether there was a coup in Cairo last week, nor any question that a coup precipitates a cutoff.

The only thing cloudy is why Leahy would purport to defend the law in a press statement — only to shirk from demanding its enforcement.

Sure, "coup" is only a word. But laws are made of words. And when we deliberately ignore what words mean, we no longer have meaningful laws. They will have been deposed by a coup of denial.

And no, we're not talking about that Nile.

Fighter Words

Roughly 80 South Burlington residents spent their meals in the middle of a crowded, sweltering school gymnasium on Monday night. They had eaten in common dressed in summer wear and fanning themselves to keep cool, many said they'd lived in towns far deadlier. **JOHN ALEXANDER** said he'd been a South Burlington resident for 64 years.

Others recounted how they or their children or grandchildren had played in that very gymnasium at the Chamberlain School. Most went out of their way to praise their love of money and, most importantly, their respect for the Vermont National Guard.

Thinking there was whether the South Burlington City Council should resist its opposition to the Air Force's proposed basing of a squadron of F-35 fighter jets at Burlington International Airport, just below town.

Though the council voted 6:1 last year against bringing the planes to town, two F-35 opponents were ousted in a March election and replaced by two F-35 supporters. Now in the majority, the plan's proponents were looking for a re-vote.

But for many of the more than 200 people who attended Monday night, it was an opportunity to speak to — and hear from — their own neighbors. In a debate that's been dominated by the civil rights of those dedicated either to firing the



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Burlington Holds Liquor Licenses Hostage to Get Compliance on Code Violations and Taxes

BY KEVIN J. KELLEY

Long-standing housing code violations at properties owned by Burlington's Bove family are highlighting deficiencies in how the city enforces health and safety standards in rental units.

The code problems have gone unaddressed for so long at three residential buildings owned by Richard Bove Sr. that the city is threatening to junk the liquor license from Bove's Restaurant on Pearl Street. City hall has warned three other establishments — Radia Bove, ONE Pepper Grill and Lounge, and Raussey Kart Deli — they could face the same treatment as a result of unpaid tax bills.

The city council's license committee issued the ultimatums last month to Bove — and his son Rick Bove, who manages his father's properties — at the request of code enforcement director Bill Ward and zoning administrator Ken Kerner. Ward describes many of Bove's violations as "relatively minor," such as cars parked on grassy areas at 68 Hangerford Terrace and 64 North Willard Street. But more serious deficiencies — such as leaks along the roof, an exterior wall in poor condition and lead paint issues — have also been unaddressed at a nine-unit building Bove owns at 241 George Street. In all, about 46 housing code violations have been reported at Bove's George Street properties, Ward says.

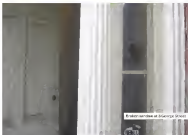
Many homeowners, according to Ward, at that some of the violations have gone uncorrected for nine years.

Burlington's liquor license threats to Bove and other business owners are raising legal questions about the lengths to which the city can go to force compliance with its ordinances. ONE Pepper Grill owner Toly Alan Diaz says Bove objected to the ultimatum a recent licensing committee meeting partying the grounds that there is no connection between eligibility for a liquor license and compliance with the housing code. Numerous attempts to reach the 76-year-old restaurateur for comment were unsuccessful.

Ward acknowledges that holding a liquor license hostage is "a fairly heavy-handed tactic." But he adds that the Boves' failure to correct problems at three separate properties amounts to "a pattern that seems to require an overarching way to bring these into



Bove's George Street property



Bove's restaurant at George Street

compliance. We're past the point of being patient with this."

Ward wrote to Rick Bove in April 2011, for example, saying construction delays on the Hangerford Terrace property had not been removed four months after that violation was cited. Ward issued Bove a \$50 ticket, which the landlord paid Bove may also have been included on one or two other occasions, but, Ward says, "I don't go back that far on that position, and I've been focusing since 2010 on clearing up current problems."

In addition to issuing warnings and tickets, the City of Burlington pursued Bove in criminal court several years ago because of his infractions. Assistant city attorney Gene Bergman says that Judge Michael Kaperanovich threw out the case on grounds it was based on a misinterpretation of statute.

A year ago, Ward wrote to Bove again, this time warning him about a noisy roof party at 69 Hangerford Terrace that had drawn the attention of Burlington police. "This is a

serious safety concern that needs your attention," Ward told Bove in regard to the rowdy on the rickety box roof. Two weeks ago, three young women were sunning themselves on that same porch but quickly retreated through a window when a reporter asked if he could take their picture.

Bove is not alone among Burlington landlords in letting code violations fester, Ward says, but he adds, "the number of properties it takes does make this situation unique."

City Councilor Norm Miles (D-Ward 6), who chairs the license committee, has asked the city attorney to assess whether the council has legal authority to link liquor licensing to housing code or tax issues. That legal question is expected prior to an upcoming committee meeting at which Ward is expected to report on the status of Bove's compliance.

Committee member Councilor Max Tracy (D-Ward 2) says it's appropriate to use a liquor license as leverage. "Having a liquor license is viewed as a privilege," Tracy says. "It's an opportunity to make significant amounts of profit, so you should be in good standing with the city in every aspect of your dealings with the city."

Tracy adds that the committee is not trying to prevent a business from making money. "I have nothing but respect for Mr. Bove and his restaurant," Tracy says. "It's a legend in this town."

Known for the Italian restaurant and line of pasta sauces that bear his name, Bove is also a political figure of local historical significance. Bove observers have suggested that he is indirectly responsible for Sen. Sanders' spacial election as mayor of Burlington in 1981.

Bove ran as an independent in that race after failing to defeat incumbent mayor Gordon Piquette in the Democratic caucus. Because he drew votes that would presumably have otherwise gone mostly to Piquette, some credit Bove with facilitating Sanders' 30 vote victory.

But even as Tracy nods toward the stature of the restaurateur owner, the city councilor notes, "I'm getting complaints from constituents about housing problems being ignored." Tracy's ward includes both the North Willard and Hangerford Terrace properties.

Questions about those rental units,

and the apartments on George Street, were referred to Rick Bove, who did not respond to repeated requests for an interview. But the younger Bove did request a meeting with housing code director Ward soon after *Seven Days* began leaving messages about the subject of this story.

As of July 5, the Boves had corrected all the violations at the Stangerford Terrace property, Ward says, including a broken side porch and installation of barriers to prevent cars from being parked on the grass. Progress has also been made in bringing the North Willard Street building into compliance, Ward says.

Meanwhile, the chief code enforcer says he has reached an agreement with Rick Bove to defer action on the loan serious violations in the George Street property until at least July 15, when the city's Development Review Board is scheduled to consider the Boves' plans for redevelopment of that site. The Boves want to demolish the structure and replace them with 21 residential units and one commercial space.

Known as the George Street Lofts, the new complex would rise above and behind a historic brick building that Bove owns on Pearl Street.

Ward says he's not waiting for a definitive ruling from the DNB before acquiring "immediate upgrades" on the George Street units' more serious deficiencies. Regarding the code review problems, he says, "It doesn't make sense to push forward on everything in a transitional phase until we see what action the DNB takes on that property."

Some of those violations have gone unaddressed for many years, Ward acknowledges.

So why hasn't the city made more persistent attempts to force compliance? "They're probably full of the ruler because they're rarer in comparison to some of the things we deal with on a weekly basis," Ward replies. He cites potentially life-threatening conditions such as floodwater in basements that could pose the danger of electrocution. "We have to close those units and declare them unfit for human habitation," Ward says. "That's the extreme conditions we regularly deal with."

Ward won't cast blame on his

predecessor, Kathleen Butler, who now works in the Portland, Ore., city revenue bureau. But he does say that enforcement efforts were not handled as efficiently as they could have been in the years preceding his appointment.

In a telephone interview, Butler recalls that the number of housing inspections increased during her tenure in Burlington and that efforts were made to bring Bove's cases into compliance — such as the legal action brought by the city attorney's office.

Since Ward's appointment in 2010, the code enforcement office has managed to double the number of annual inspections it carries out, even though the number of inspectors — five — has not increased during the past three years, he says. The office inspected a total of 1500 units in 2009 and is on track to inspect 3000 this year, he notes. If sustained, that improved performance will enable the city to reverse the condition of every one of its roughly 9000 rental units prior to the expiration of their three-year certificate of code compliance.

The council's license committee will also soon learn whether the city has the authority to revoke liquor licenses from establishments for unpaid taxes, as it threatened to do with Radio Bean, ONE Pepper Grill and Kountry Kert Deli. The three businesses are said to be paying their debts and expect to have their liquor licenses renewed.

With his liquor banquet threat ended because of an unpaid tax bill of "a few thousand dollars," Radio Bean owner Lee Anderson says he "just assumed they have the power to act in that way." Anderson recalls that when he first applied for a liquor license about eight years ago, the committee told him it would not be granted until he either returned or paid for a Kumbler's Thomas CD he had borrowed from the Fletcher Free Library several years earlier. "If they could do that, I figured they could certainly do it on taxes," Anderson says.

"The thing with Bove and housing violations, though, that's kind of weird," Anderson adds. □

HOUSING

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Burlington Lawyer Poised to Play a Role in National Immigration Debate

BY KEN PICARD

Burlington immigration attorney Leslie Holman has practiced law for 27 years, but says she's never seen this sort of "incredible and exciting" developments than those of the last few weeks.

She's talking about the U.S. Senate's passage of comprehensive immigration reform on June 26, followed by the U.S. Supreme Court decision the next day that struck down the Defense of Marriage Act. An immigration reform move to the House, Holman is perfectly positioned to influence the national immigration debate.

Last month, Holman was named president elect of the American Immigration Lawyers Association, which represents more than 33,000 lawyers and law professors around the country. Over the six years she's served as AILA leadership pairs, Holman has been a liaison to foreign consulates, the Department of Homeland Security, Customs and Immigration Services, Border Patrol, and other government agencies that enforce U.S. immigration laws. If and when the House calls a vote on the AILA to testify on Capitol Hill, it'll be Holman in the hot seat.

Holman is the AILA's first president from Vermont, according to Crystal Williams, AILA's executive director. She says Holman's proximity to and experience with immigration officials at the northern border gives her a unique expertise, as well as an early awareness when problems are starting to arise, "like why all the trucks are starting to back up at the border."

Holman has also earned the respect of Vermont's congressional delegation, Kelly Gaultich, a constituent advocate for Sen. Bernie Sanders who often handles immigration issues, says Holman has been a great resource on the more complicated immigration issues that come across her desk.

"Leslie has an unbelievable amount of energy and dedication that she brings to her work," she says. "We are fortunate to have her enthusiasm and services to our community."

At first glance, the 51-year-old attorney doesn't look like a force to be reckoned with. Barely five feet tall and 85 pounds, Holman looks like an easy pushover, but Holman looks as though she



could be knocked off her high heels by a stiff breeze.

"The little, as you can see, but I'm a fighter," she says. "I can be a pit bull. I won't quit."

Indeed, Holman's passion and tenacity are evident from walking around her downtown Burlington office, which is filled with photos and gifts from clients from around the world. Each one, she says, tells a story.

In the reception area hangs a large African tapestry — a thoughtful gift, she explains, from a Togo man whose wife

Holman helped bring into the U.S. On a shelf in a conference room sits a hollowed-out egg, hand carved in intricate detail. That was a gift from an American craftsman for whom she could not secure a visa.

"Her work was clearly incredible," she says, "but I could not show sufficient 'international acclaim.'"

On another wall hangs a framed concert poster from Senegalese Rasta Man, whose March 28, 2000 performance at Burlington's Flynn Center Holman sponsored. In fact, Holman underwrote

an international arts event every year as her way of "giving back" to the arts community. As she puts it, "It was through the arts that I found my calling as an immigrant."

That's not surprising, given her background. Holman grew up in New York City, the daughter of a Polish father from Brooklyn and a Hungarian Jewish mother whose family fled Hungary right before the 1944 Nazi invasion.

Because of her parents' international roots, Holman was sent to L'Ecole Française, a now-defunct bilingual school in Manhattan, which she attended from kindergarten until age 14. It was there she learned to speak French fluently — a skill she uses daily in her work.

After graduating from Hefner Law School in 1987, Holman went to work at a large Wall Street law firm but found the work impersonal and unsatisfying. The long hours, combined with the highly litigious nature of cases that often dragged on for years, left her depressed and despondent.

"It was a great way to pay back my loans, but I'd tell you, I cried every day on my way to work. It just didn't appeal to me," she says. "I was a bitgator, so I was fighting every day for a living."

Holman's fluency in French introduced her to West African dance, which in turn introduced her to immigration law. Upon learning she was a lawyer, Holman's teachers and fellow dancers would ask for advice on their immigration cases. Though clueless about that area of law, Holman felt compelled to get involved.

"I couldn't help it," she admits. "Most immigration lawyers are just social workers in disguise."

Holman came to us in Vermont in 1995 when her husband, Andrew, landed a job with Nordex Inc. When the company relocated to New Jersey an accolade later, the Holmans decided to stay put.

Since 1998, Holman's legal practice has focused exclusively on immigration and naturalization matters, with clients from all over the world representing all income levels. Once, a poor client from Latin America tried to pay Holman with a goat. When she graciously declined, the client honored her by naming the goat after her — then sent Holman a photo of

the animal with "Leslie" painted above its head.

Today, about half of Holman's clients are individuals trying to reunite with loved ones overseas. That area of immigration law has exploded in recent years, she explains, now that so many people meet each other over the internet.

The death of DOMA, Holman says, is a game changer. Some clients have waited more than a decade to bring same-sex partners into the United States. For years, Holman had no marriage

"creative solutions" for binational gay couples, such as one partner living in Montreal and the other being in Burlington, with a house in St. Albans where they could meet on weekends.

"It's been a long time coming, and I'm still ecstatic about this," she says of the DOMA decision. "I can't tell you how long we've fought and hoped for this."

The other half of Holman's clients are businesses, such as Vermont hospitals and health care clinics — she's not at liberty to disclose which ones — that have found it impossible to find skilled employees within the U.S. But since 9/11, and especially since the Great Recession, those waiver applications have become much more difficult to get approved.

"We've got good, clean industries here in Vermont that need workers, and they can't get them," she says. "My business clients will tell you that people do not petition for visas they don't need. No one would go through this process unless they had to."

One of Holman's recent success stories is that of Stephan and Taina Sutton, a couple from Newcastle, England. Several years ago, the Suttons, who run a classical music recording company in the U.K., decided they wanted to relocate to Vermont and start a record label here.

With Holman's help, the Suttons bought an old workshop and gallery. Where, in 2009, they opened Brandon Music, a small gift shop and English tea room that serves up food and live music. In 2011, the Suttons bought the defunct Brandon Training School building,

into which they're investing hundreds of thousands of dollars to create the Congate Music and Arts Center.

Stephan Sutton says the immigration paperwork for his wife was "hideously complex," but he credits Holman with shepherding them through the system.

"Leslie has been working very hard," he says, "so that entrepreneurs such as ourselves can get it and take their own risks."

Foreigners, such as the Suttons, may have to enter time-consuming visas under the Senate bill passed last month, which Holman describes as a "severe shift in policy" that Holman says she's troubled by some aspects of the legislation, including an increased border security provisions and how they'll affect Venezuelans.

"The bill is not perfect. There are provisions I hate," she says, adding that some of the measures are "multicultural" and won't accomplish what they're meant to. "There is no question it will affect us as a border state. How? We don't know."

But Holman is confident when she predicts the climate for her business clients will improve if Congress adopts immigration reform. She says the bill that passed the Senate includes provisions to allow more H1B visas for foreign workers with specialized skills. But that could mean more limitations on family-based visas.

Despite those concerns, however, Holman remains optimistic that both Vermont businesses and families will be in a better place if and when immigration reform is passed and DOMA fades to a distant memory. In particular, she holds up Vermont-based immigration officials as an "example" of what the entire system should look like.

"I think in Vermont we are fair, and our immigration services and the people in the government are unique," she says. "They do their jobs, but they do them in a way that I find to be unusual around the country ... They take the time to look at the lives whose futures they're deciding." ☐

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One Vermont Town Fights a Farm to Improve Housing for Migrant Workers

BY KATHYEN FLADD

When they're not milking cows, many of Vermont's estimated 1500 undocumented migrant farm workers dwell in shabby mobile homes or cramped RVs, with the shades down against prying eyes.

Workers rarely speak out about poor housing conditions for fear of being fired—or deported. And local officials typically don't get involved in farmworker housing disputes.

But in Salisbury, town officials have made the unusual choice to intervene in a case of second-rate worker housing. At a dairy farm owned by Randy and Jean Quaresoli, two Latina farmworkers have been living in fifth for years.

The laborers, who are in the country illegally, live in a small building that's fixed to the barn where they milk cows. The two-room dwelling has an open wastewater drain in the middle of the concrete floor. There's no indoor toilet; the workers must walk past the cow stanchions to a Porta-Potty outside the barn.

On a site visit to the farm last year, town officials described as "disgusting: strong stench in both living and sleeping areas" from the nearby cows and observed a "fly-infested string trap" strung just above the living area.

"These people have gone through two winters using a Porta-Potty going outdoors to go to the bathroom," says Salisbury housing administrator Jon Filson, who has slapped the Quaresolis with two zoning violations for not having a state-approved wastewater system for the back house. "Do you think that's right?"

Despite fines and repeated warnings over the course of a year and a half, the problems had still not been addressed by last month when the town filed a complaint against the Quaresolis in the environmental division of the Vermont Superior Court. Selectboard chair Ben Filson, who says officials didn't make the decision lightly, pursuing zoning violations in court takes time—and taxpayer money.

But Filson says the infractions concern "human welfare" and ignoring them would leave Salisbury with a "black eye." He says, "It was incumbent upon the town to do something about it."

Documented foreign workers would

never be housed in such conditions. The accommodations of workers with H2A visas who work in Vermont apple orchards and poultry farms are subject to annual inspection by the Vermont Department of Labor.

But undocumented workers don't have that luxury—and won't until they get a legal pathway to work visas, as proposed in the immigration overhaul that passed the U.S. Senate in late June.

For now, farmworkers remain at the mercy of their employers for housing—and living conditions vary widely.

The Quaresolis own a farm in Camasport, on which they reside, and another in West Salisbury, which town officials say is a relative reverse. No one answered the door at their home in Cornwall, and the only phone number listed for the couple was no longer in service. At the dairy barn down the street, a teenage farmhand said he'd pass along a note to Randy Quaresoli, but the farmer never called.

At the West Salisbury farm, with its notorious backhouse, a third wooden sign affixed to the barn door reads

"Quaresoli's Dairyland." On a recent afternoon, the milking barnyard in front of the long, gray barn was quiet. Only a barking dog responded to a knock at a nearby farmhouse.

Filson says he doesn't remember who tipped him off that workers in "Dairyland" might be living in substandard conditions, but he went to see for himself in September 2003. Instead of issuing a violation notice right away, he talked with the Quaresolis, who assured him they'd fix the problems. He was willing to give the couple the benefit of the doubt,

he says, because he was on to the job and sympathetic to the economics of dairy farming.

But "it got to a point where I realized that nothing was getting done," Filson says. "So I had to do something."

What followed was a months-long back-and-forth between Filson and the farmers. His issued the first notice of violation—for housing workers in what Filson calls the "milk house" attached to the barn—in March 2004. That was nullified when the Quaresolis learned their

workers into an RV on the property. But Filson pointed out that a recreational vehicle is not considered suitable permanent housing, either.

Solution? They waited up right back where they started. "In a fly-infested milk house," says Mary Anne Sullivan, a former member of the Salisbury Development Review Board.

When Filson issued a second citation in August 2003, the Quaresolis appealed his decision to the DRS.

As part of their due diligence, DRS members visited the farm on September 26 and came away "furious," according to Sullivan, who has since stepped down from the board. "They must walk through manure to get to their living quarters" and the explanation is, "Well, it's probably better than where they came from."

In a strongly worded decision dated October 4, the DRS unanimously upheld Filson's original citation. "The DRS is more than dismayed that this situation has been prolonged as long as it has—over a year," the decision reads. "As this is foremost a matter of human treatment of workers, it is also clear that a



The Quaresoli dairy farm in Salisbury. Workers lived in the backhouse of the residential barn here.

AGRICULTURE

remedy must be effected immediately."

The citizens body asked the zoning administrator and other selected officials to "urgently take all means and methods to immediately enforce the notice of violation and remedy this situation."

But nothing happened. Through the Queneau secured the proper permits for an approved wastewater system, they never made the improvements. Members of the DRD and other Salisbury residents pressed the town selectboard to take action on the case.

Local officials had no idea how to proceed. When town health officer Jennie Montross stepped into the fray last winter, she called state representatives, the U.S. Department of Agriculture and the Vermont Farm Bureau but received no clear guidance.

"It seemed like there was this great void, and it was so difficult to even get people to call back," she says.

"We are really wanted to touch it," agrees Peller.

Peller discovered the same problem. He says some migrant worker advocates were only interested in whether the workers were being mistreated or "worked to death."

"People who should be more interested in the conditions didn't seem to be," Peller says. "It's pretty damn frustrating to me."

Farmworker organizers such as Natalia Pajardo of Migrant Justice are quick to point out that not all laborers live in squalor. A success story, she says, is that of Carlos, an 80-year-old dairy worker in Addison County who has been in Vermont three years. Up until eight months ago, Carlos lived with four other Mexicans in a decrepit trailer. Six sleep in the bedroom and a fifth crashed on the living room couch.

So Carlos and the workers pressed the farmer for a better living situation. After a few months, the farmer agreed to move them into a farmhouse he had in mind for his mother-in-law. Carlos recently showed a reporter his new digs on the condition his last name and town of residence not be used.

From their house, a boy window looks out over green hills and rolling farmland. The furniture in the wood-paneled living room — provided by Carlos' employer — is used and mismatched, but comfortable. The television is blaring a reality tele-novela

when Carlos flicks off the set.

Carlos counts himself lucky. He gets paid overtime and lives in decent housing. He says a friend on another farm lives in a small tow-behind trailer with three other workers, with a tarp over the top to keep the roof from leaking.

Harzog has special experience to Vermont's undocumented farmhands outside of work, it's where they spend all of their free time, says Pajardo. "Rarely do you leave the house."

In Rutland County, a farmworker named Ismael showed off the brand-new mobile home he occupies with his brother. On a quick break from his afternoon farm chores, Ismael says he's worked on seven farms during his 10 years in the United States and that some came with "very bad" living conditions, such as holes in the floor and heat that didn't work. At some Vermont farms, he shared a room with four or five other men.

Ismael, who also didn't want his last name or town of residence identified, says one former Vermont employer put him in a building isolated house with a broken refrigerator. He and his brother kept groceries in the barn, in a refrigerator reserved for cow medicine.

When the men asked the farmer for better housing and higher wages, the farmer didn't budge — so Ismael and his brother left. They turned to one agent Ismael says helps farmworkers find employment on dairy farms, and the brothers landed in Rutland County.

Ismael says it's the best housing he's had in the U.S. — and far more comfortable than his digs in Mexico, which he left a decade ago. The farmer is fair, and gives his workers a day and a half of rest every week.

"Good house, good pay, good job," Ismael says. "I'm content here."

No one knows if the farmworkers living at the Queneau dairy farm are satisfied with their lodging. Few news officials have interviewed with the workers, and Peller insists the original "tip" didn't come from them.

As for the Queneaus? At last September's hearing, DRD members pressed Jean Queneau about the living conditions. She stated simply: "I don't think what we're doing is wrong." ☐

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The Bryan Memorial Gallery Pays Tribute to Its Namesake in a 100th Anniversary Exhibit

BY KEVIN J. KELLEY



"Looking Over Gloucester"

Alter Bryan, a major figure in Vermont art history, painted gracefully and traveled relentlessly during his long lifetime. A retrospective on display at the Jeffersonville gallery that he founded features several examples of these overlapping passions.

"Travels With Alden" includes a few dozen of the landscapes that Bryan (1813-1902) composed in Arizona, California, Europe, Africa, Asia and the Caribbean. Another series of Maine and Gloucester, Mass. — which may rank as Bryan's finest work — are also featured in the exhibit, marking the 100th anniversary of his birth.

When not roaming the globe, Bryan was painting on and near the Jeffersonville dairy farm that he and his wife, the artist Mary Taylor Lewis, purchased in 1836. Several familiar panoramas of northern Vermont are mixed in with

Bryan's renderings of more exotic settings in the diverse show.

Although Bryan was seriously born to paint, it was Mary's commitment to her own art that inspired him to pick up a brush a couple of years after graduating from Harvard with a degree in commerce.

And it was an early mentor, Gloucester painter Charles Curtis Alden, who introduced Bryan to the beauties of Vermont during a joint two-week painting sojourn in the area around Brookings Beach. Bryan also traded plein-air technique with American impressionist Emily Granger, who spent summers in Jeffersonville and Cambridge; and whose landscapes can be seen as a Jefferson gallery that bears his name.

Bryan was "a master of light" — it forms the backbone of his painting; the artist's grandson, Fletcher Bryan, said in a recent talk at the "Travels With Alden" show

Slies are also an important element of his growth, their work, Fletcher Bryan pointed out.

Althogether, the artist approximated Winslow Homer's versatility in capturing the cold light and glowering clouds of northern New England, as well as the piercing sunshine of the tropics. Bryan's serenity in his studies of a lighthouse and a Buddha temple in Sri Lanka was just as convincingly composed as his idyllic Vermont scenes.

And, as the Gloucester paintings demonstrate, Bryan could at times match Homer's ability to depict water in motion. One of the best works on "Travels With Alden" — and one of the right that have so far been said — is a 1940s oil titled "Departing for Barbados." In it, two doris before sunset sail the night sky from flaming sunset past that illuminate the fishermen's work. The moody contrasts of grey and black may remind viewers of



Alden and Mary Bryan

Winslow's seascapes.

Bryan was always a skilled painter of natural scenes, but his image was narrow and his style conservative. In "Travels With Alden," he only occasionally attempts to depict the human form and never details facial features. Bryan also appears entirely unimpressed by the movements that revolutionized the visual arts in the 19th century.

He was something of a polymath, however. When not hauling his mail around northern Vermont and to distant lands, Bryan worked in a progressive dairy farm; introducing Jeffersonville to the innovation of pasteurized milk. He also established a bakery and restaurant, designed the base lodge at the Innkeeper's Beach Resort and built the first indoor tennis center in Vermont.

The Bryan Memorial Gallery is another of his works — this one dedicated to the memory of his wife, who died in 1908. Bryan never attended the spacious show-rooms to be all about him. Indeed, he

inspired the gallery's director to wait at least 10 years after his death before mounting a complete retrospective of his work "Travels With Alden," which opened earlier this year, respects the artist's wish.

Given as well as self-effacing, Bryan said the gallery was a place to show works by artists he admired. That tradition continues to this day.

Assistant director JONATHAN CROOK that about 50 artists, mostly from Vermont, are currently represented in the gallery.

"Travels With Alden" — the subject of an American Art Review essay by gallery director WENDY HARRIS — can that become acquainted with the work of several living Vermont artists. Bryan would no doubt be pleased to present their work to a broad set of potential patrons. ☐

B "Travels With Alden" by Bryan Memorial Gallery, Jeffersonville, Vermont
September 2 info 644-5300
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Grown-ups With Stories to Tell Go to "Camp" at the Green Mountain Writers Conference

BY HANCOCK HARRISON



"It's like camp for adults," says director **VERNON DILEY** about the annual **GREEN MOUNTAIN WRITERS CONFERENCE**. But there's a difference. Participants who spend a week relaxing and writing on the shores of **Chapman Lake**—locals call it **Trompsburg Pond**—may find themselves getting tender with literary heavy hitters. Diley recalls a particular late, great guest: "March Green Poetry" was during second, saying, "Tell me about your writings?"

Diley, a veteran journalist who founded **GMTWC** 36 years ago, says she also "think[s] of it as the opposite of **REAL CAMP**." While the famous Middlebury College writer conference gives prospective students through a selection process, Diley welcomes service as "emerging" writers as

well as those with experience. She prefers to cap attendance at 50, to give everyone a chance to read aloud from their work, but has been known to accept up to 75 writers. "I'm a selfish," she says. "I want to accept people where they are."

That might mean bringing together the well-read literary novelist with professional journalists and someone who simply wants to learn how to convey a family history. The result is a relaxed atmosphere of camaraderie. "For many years," Diley says, "we had a fellow who wrote kind of old Vermont poetry. As a literary example, it wasn't great. But it was thoroughly interesting." Arriving each year with his laureates, the poet "was part of the conference. We loved him."

While **GMTWC** accommodates writers at various levels, its traditions have

track records. This year, fiction writer can study with **Nichole Senner**, Boston-based author of the acclaimed novel *The Unfinished Work of Elizabeth D.*, poets can get **Keith Clark** from **ALDENBURY FOWELL**, who co-edits *Johnson State College's Green Mountain Review*. Another Vermontier on staff is Guilford poet **VERANAH FORDE**, who will perform at this year's conference with **PATTY LAMPERT** of the **INTERNATIONAL POETRY**.

JANE BANE, Perle's literary colleague **Robert Egan**, was published by **VERANAH FOWELL**, a micro-publishing company Diley founded in 2000. She says she attends it as an outlet for "well-published authors from Vermont who aren't able to get a publishing contract, or people who have a book that is good enough to support but no more recognition."

Many writers' conferences focus on practical aspects of publishing, giving writers opportunities to hobnob with agents and editors. **GMTWC** has no agents on staff, "publishing is not our primary concern," its website explains.

While writers will conference focus on learning the craft through daily exercises, workshops and readings, the practical side isn't ignored. **Stuart Horowitz**, founder of the editing firm *Book Architecture* and author of a popular book called *Blazeplot Your Bestseller*, will offer personal help on preparing a manuscript for submission and publication. Diley says.

Diley opens her tent between **Richland and Caladonia**, where she's a journalism professor at **San Francisco State University**. **GMTWC**, she says, grew from

the seeds of a writing group for fellow journalists that she led while on a fellowship at **Stanford University** in 1966. During the 1970s she'd lived in **Vermont College**—where she earned an MFA, in 1983—Diley began hosting a writing group at her Vermont home. "That kept growing," she recalls, "and people wanted more."

While researching her book *Vermont Writers: A State of Mind*, Diley met celebrated locals such as **Daley**, **SAVY BIRDELL**, and **JOHN BOWMAN**. "I started talking to them about creating a conference where Vermont writers would open up their toolboxes and share their tricks of the trade with emerging writers," she says. Her interview subjects became **GMTWC** staffers.

For her part, Diley is currently working on a novel called *The Eye of the Beholder* and a memoir of her journalism career called *My First Murder*, which began in 1989 with "the first murder I covered," she says.

About 18 conference attendees have gone on to make publications, Diley notes, but she doesn't want participants to see that as the sole benchmark of success. "I want people to understand that first of all, they're writing for themselves, for the joy of the creation of their stories, for the understanding that brings," she says. "The next is gray."

Green Mountain Writers Conference
July 20th-August 2nd, **Chapman Lake**
Session start: 9:00 AM, 10:00 AM, 1:00 PM
www.gmtwc.org

Two of Vermont's Classical Music Stalwarts Present a Summer Concert Series

BY AMY LILLER

For an evening of vocal beauty, **Gilbert and Sullivan** come upon a hard to beat. Not reading plot summaries of the Victorian Englishmen's collaborations can induce instant laughter. In *The Pirates of Penzance* (1878), for instance, the main love interest, **Fredrick**, discovers he has been apprenticed to a group of gendarmes for his first 21 years because he was named **Frederick**, was kind of beaming. When **Fredrick's** father read instructions for the boy's career. Both admit, the misheard ship's "pilot" as "pirate."

Actually, it's not very funny until you hear those absurd plot turns by **Gilbert** sung in verse to **Sullivan's** uncannily humorous tunes. And you can do just that when **MR. METZGER's ORCHESTRA GROUP** performs a concert version of *Pirates* at the second of

five concerts in **MELROSE'S SUMMER MUSICFESTIVAL**, this year.

The collaboration between **Metzger** and **Sullivan**, who broke with each other after a mere two decades. Seven days recently met up with these two factors of Vermont's classical music scene at **Kipling's third-floor office on College Street**, where the musicians—**Kipling** plays cello—was his business negotiating with the orchestra.

"We met in 1932," **Kipling** recalls—**the year he founded the now-defunct Vermont Mozart Festival**. "Bill came to me at my Charlotte farmhouse and said, 'Can we do something during the summers?' **Kipling** was playing in the well-known **New York Chamber Solists** orchestra he founded in 1937—yes, 36 years ago—and **Metzger**, a

historian who taught at the **University of Vermont**, had just been made head of the music department.

Metzger says he has a different memory of the birth of the **Mozart Festival**, which would last for 37 years. "It was Bill's idea," he says, shaking his head. "I followed up by going to your home."

Despite such disagreements, the relationship has endured 88 years. **Metzger** conducted summer **Mozart** Fest performances of all of **Gilbert and Sullivan's** most popular operettas—including three productions of this summer's version of *Pirates*—as well as choral repertoire staples. His wife, **ELIZABETH METZGER**, who plays lute and guitar, is also a member of the **New York Chamber Solists**.

A more recent collaboration in which

Kipling engaged didn't take as well. After the **Mozart Fest** failed through mismanagement of funds and raised-out concerts, **Kipling** started the **Vermont Summer Music Festival** last year as a smaller-scale, indoor replacement. At the time, **MARK BARBER**, violinist and founder of the chamber group **VERMONT CHAMBER**, was launching his **Summer Season** series. The two agreed to coordinate scheduling and jointly advertise their festivals, as well as a planned cycle of six concerts over two years of all of **Beethoven's** string quartets.

That collaboration has not lasted, the two men fit different seasons. **Kipling** says he will continue the **Beethoven Cycle** despite significant losses.

When asked how it's possible to persevere in offering quality programming without at

What's in a Name? BY JEFF

"Winoski" wouldn't it? But "Orino" would, the *Albino* released. And so they decided to call the Vermont state the Orino River Land Company.

Forney offers a more generalized account of the myth. The English viewed both the French and the *Abenaki* with a suspicion that had cultural dimensions, he notes. Anglophones in Vermont were hence prone to "misreading *Abenaki* place names," Forney writes.

"Orino River" remained the prevailing designation for the 75 years or so after Vermont became first an independent republic and, later, a state.

Around 1850, however, "Winoski" returned to fashion, but, related, and suggests the revision resulted from a PR campaign motivated by enthusiasm over the English name. "By the mid-18th century," he writes, "some residents of Vermont's capital city were fretting over the fact that their community was known as *Winnepesaukee-on-the-Orino*."

That handle may even have brought tears to their eyes.

Forney's explanation for the coinage of "Winoski" isn't as colorful. He attributes it to "romantic nostalgia about the region's Indian past."

The political and cultural connotations having faded, the two names are now used pretty much interchangeably. There's Orino River Agency, for example as well as the Orino River Co-op, Orino River Chiropractic and Orino River History Center, adding, is located in Middlebury. The city of Winoski, of course, bears the same name as the river, as do numerous businesses based in Burlington's neighborhood.

It turns out that enthusiasm over this pair of names extended well beyond Vermont's borders. James Stone and other Vermonters who moved to Wisconsin in the 19th century gave the name "Winoski" to the town where they settled, but apparently according to choice sides, they called the river that flows through the town "the Orino." ☐

CLASSICAL MUSIC



least breaking even, Kaplan credits "a few generous individuals" in the area, while Mark plays, "We'll all end up in debtors' prison."

Fortunately for Vermont audiences, Mark and Kaplan carry on. In addition to performing *Proton* next Monday, the Orino Sings will close the Vermont Summer Music Fest's final concert with Mozart's Requiem and enter The concerto allow Winoski to present the outstandingly based performance — particularly of those quirky Englishmen — for which he and his chorus are known.

Mark's first husband for their common lives to his childhood.

"My family was not exactly Gilbert-and-Sullivan-mad," he says, chuckling, but they surely qualified — especially his English-born father and Tacoma-born mother. "If they got the family together, after they'd eaten, they would retire to the basement and start singing Gilbert and Sullivan songs."

Kaplan and Mark's are excited about the fourth after season, as well. Kaplan

enjoy the fourth season's New Orford String Quartet whose violinists occupy the first chairs in the Montreal and Toronto symphonies. The Canadian quartet will play works by Beethoven, Brahms and Schubert composer Jacques Hertz.

Mitral plays the opening concert, titled "Viva Vivaldi!" You think you know *The Four Seasons*, then suddenly (just violinist Emily Kaplan Gilman) plays 100 bars of it, and it's like nothing you've ever heard.

For pass-loving though, *Proton* will carry the festival. ☐

Orino Sings perform Gilbert and Sullivan: The Politics of Music at the Vermont Arts Center St. Michaels College in Colchester SATs 8:00pm.

The Vermont Summer Music Festival presents the concert from Sunday July 14 through Sunday July 19 in various venues around Chittenden County. \$25 for individual concerts, or \$204 for festival pass. vsmf.vtartscenter.org

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Dear Cece,
I'm curious about the effect of a visible (say 1 kilometer) meteorite striking the moon. Assuming it hit the side facing us, would we be able to see the impact or the aftermath (plumes of dust) with the naked eye?

Kirk Anderson, Kyoto

This is another example of why the world, or anyway NASA, needs to put me to sleep. Obviously you don't realize a meteorite struck the moon on March 12, producing an incandescent flash readily visible with the naked eye from Earth. Readily visible, that is, to anyone looking directly at it during the approximately one second it lasted. Exactly no one was — it wasn't until two months later that a NASA satellite spotted the impact while reviewing the telescope video.

What telescope video, you ask? The ones NASA has been making since 2005, when it started keeping telescopes trained on the moon 10 to 12 nights a month (whenever the moon is 10 to 55 percent full) looking for meteorites crashing into it. Astronauts may camp on the lunar surface for extended missions some day; the space agency reasons, and since the moon has no protective atmosphere, getting hit by incoming meteorites is a serious risk.

To get an idea of how sometimes, NASA began counting visible



surface. So far it's tallied more than 300. The one on March 12 was the biggest so far, 13 times brighter than anything seen previously, although neither near the horizon nor 1 kilometer away. You're talking about. This rock was more like a foot in diameter and weighed maybe 90 pounds.

Still, it was traveling close to 56,000 miles per hour and had an impact equivalent to five tons of TNT going at a center perhaps 65 feet across. NASA has asked the astronauts operating the Lunar Reconnaissance Orbiter, now surveying the moon's surface, to take a picture of the March 12 crater, and they expect to get around to it later this year.

That's why I need to be running things. I concede that as a potential source there's no need to get crater photos right this second, and if meteorites slam into the moon in March and we don't hear about it until May, that's likewise no big deal. By the same token, if there were a two-month delay announcing the results of the lunar Cup finals — to pick another realm where objects move at 56,000 miles an hour and you can't tell what happened till you see the replay — would it really matter to the grandstand? No. However, that attitude doesn't make for happy fans.

Same with the lunar meteorite watch. The main benefit the

space program offers the average citizen is the chance to see cool pictures, and here we have the camera putting on continuous fireworks for free. But all we get are some fuzzy shots taken through an earthbound, 34-inch telescope — Google "lunar meteorite video" to see for yourself — and they arrive two months late.

If NASA wants to keep those appropriations rolling in, it'll have to do better than that. The Hubble Space Telescope can take extraordinarily detailed photos of objects in space due to its vantage point in low Earth orbit, where it's free of atmospheric distortion. The Hubble, I believe, is too important to waste on shooting videos of lunar car wrecks and is too chunky for moon photography anyway (among other shortcomings, it can't shoot the whole lunar surface at once, but rather must point it together from 150 apparatuses about which won't work for filming phenomena such as meteorite strikes).

The meteorite watch, however, gives us a plausible scientific excuse to launch a spacecraft optimized for high-res lunar videography. I'm happy to make the case for this to the relevant parties ("Congressmen, do you want to see our astronauts squawk like hogs because we were too cheap to take decent pictures

of incoming rocks?") If NASA's Internet, if available for a reasonable fee.

Makes no mistake, there's plenty to see. In its first 18 months, counting less than an eighth of the lunar surface, the NASA monitoring program recorded 54 meteorite impacts big enough to produce flashes of light visible through an Earth telescope. Seven hours of monitoring during one meteor shower captured 27 visible impacts. Given some skilled editing, imagine what that would look like on HDTV.

But you asked what would happen if a kilometer-wide rock hit the moon. Not only would it be readily visible on Earth, it'd leave quite a gouge on the lunar surface — a crater 65 miles across, assuming the meteorite came straight down at 25,700 miles an hour. If it struck at the same speed as the May 17 boulder, it'd release the equivalent of 78 trillion tons of TNT, which would probably be visible in broad daylight.

We're not likely to see anything like that soon. Even for the Earth, a larger target, a 1 kilometer asteroid strike occurs once every million years. But video of mass typical lunar impacts, if we were set up to record them to properly? Don't know about you, but I'd definitely click "play."

E If there's something you need to get straight, tell us about it. Write Cece Adams at the Chicago Reader, P.O. Box 1346, Chicago, IL 60612-1346. cece@chicagoreader.com

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Remembering the Garlic

For as children, in domestic weather both fresh and taken away. On the one hand, fewer people venture out when it rains, so the other, those who do leave the weather take more care. Yes, I'm talking about another soggy weekend plying my inside in Burlington, and the person in me would call it a wash.

I was driving a young couple to their home in the Land of Canolus, otherwise known as South Burlington's Kennedy Drive. They seemed well matched, her, pregnant with a shaven head and tall, muscled build, she, easy to laugh, also tall, and with the high cheekbones and chiseled good looks of a money model—very European.

"Oh, no, James," the woman said, "you know what we forgot? The freezing-garlic! How did we do that, the most important ingredient of life?"

"Don't worry about it, honey," he said. "You know what we can do? Garlic, could you stop at the Price Chopper on Green's corner? It's 24 hours."

"Sure thing," I replied. "But if you don't mind me asking, what's up with garlic at midnight? It sounds a little expensive."

The woman laughed. "My parents are coming to visit tomorrow, and we're planning a big Boston meal. Earlier today we cut up all the ingredients and put them in containers but we forgot the garlic, which is only the most important thing in Boston cooking. We're making oysters, a very traditional, classic fish made with garlic, minced meat—sometimes lamb, sometimes beef—and vegetables and tons of garlic."

"Oh, man, that sounds delicious," I said. "About an hour ago, coincidentally, I drove a couple of blocks down North Avenue. They were speaking Boston to each other, which I didn't know, and I asked them if they were speaking Portuguese. They thought that was hilarious."

"I know some Boston people who live in that neighborhood. Did you get their names? What did they look like?"

"No, I couldn't tell you their names, but they were both young and lovely. I remem-

bered me remember how fortunate I feel to live in a community that has no learned refugees fleeing oppression and hostility from all over the world. I think the presence of these newcomers has made us a stronger and richer community. Challenging though it may be, I'm convinced that diversity is a beautiful thing."

"How about you?" I asked. "Do you think about moving?"

"No, not me," she said, and in the rearview mirror I saw her smile sweetly at

me constantly staring her with Bostonian flair. "But then, try this thing! Now I'm getting the chance to turn the tables on the guy. Jeez, I hope the meal turns out right. James is a great cook, thank goodness."

James' nervousness was completely understandable, placing the in-laws in a big deal. Young couples often don't realize that when you settle down, your mom's likely to part of the package. It's said that no man is an island—and, for better or worse, neither is a couple. Even if a duo escapes to the other side of the country, family is an inevitable sureway in the moving truck of each partner's mind. So my advice—not that anyone's asking—is that, one way or the other, it's best to make peace with the whole crazy lot of them.

Jenna stepped back into the taxi with an extra burst of gesticulating around her neck. Tagging, she said, "What do you say, James? Are you going away?"

"The girl I'm not, I'm not," I said—not a great joke, but they can't all be. As we pulled up to their condo Jenna turned to James, "I know it's time, but I'd like to prepare the garlic before we go to sleep. What do you think?"

James reached and took Jenna's hand. "Sure, baby," he said. "Tomorrow's gonna be a long day, so I'm with you—let's get cozy with that garlic tonight!" ☐

JAMES' NERVOUSNESS WAS COMPLETELY UNDERSTANDABLE; PLEASING THE IN-LAWS IS A BIG DEAL.

ber one had on yellow pants and the other was wearing, like, bright red pants."

I paused for a moment, realizing how absurd I sounded identifying people by the color of their pants, and added, "That is not helpful, right?"

Chuckling, she said, "No, not really. You know, a lot of Boston people come to Burlington in the '90s, after the genocide, but many have since moved to other, morelly bigger, cities once they established themselves."

Her casual allusion to the tragic events on the Bellows just 20 years ago—events that were simply part of her life—struck me in its poignanty. Nestled in the tranquil Green Mountains, it's easy to forget that darkness can descend any time, anywhere, and in the blink of an eye. This disheartening thought

her partner. "I've made a life for myself in Vermont."

When I pulled up to the supermarket, James said, "James, you want me to come in with you?"

"No, it's fine. I can take care of it."

James entered the Price Chopper, and I sat the engine. James looked back to the rear seat, a happy man. Nothing makes life better than a good partner. I turned sideways in my seat to face my customer and said, "I guess you should be a beautiful girl. You're one lucky man."

"Oh, I know how good she is, believe me. Her folks coming up to visit is, like, a big deal. Her parents and mine each come up with half the money for the down payment on our condo, so I know her folks don't hate me. But when we've visited them, her dad

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PROMISE LAND

Thirty-six hours in NEWPORT, a city waiting to happen

BY CORIN HIRSCH & MEGAN JAMES

Tell someone in Vermont that you're headed to Newport for a few days and their reaction is likely to be something along the lines of "Newport... Vermont?"

Yes, Newport, Vt. The state's northernmost city, better known for its economic struggles than its literary pursuits, has been generating mostly positive news of late: about eager developers, new restaurants and a gleaming indoor water park at nearby Jay Peak Resort that attracts tourists all year round.

Chief promoter of this land of plenty is Bill Stanger, president and CEO of Jay. He's been shepherding the federal EB-5 program—which gives green cards to foreigners who invest at least \$500,000 in economically depressed rural regions across the U.S.—to attract \$600 million of development projects in the area.

The expectation of enterprise—in a place that desperately needs it—is, however, already rebranded: Newport is a burg on the verge of a radical transformation, a city waiting to happen.

"Today, we're looking at a community that has a lot of qualities to it, a lot of business opportunity," says Stanger. "With patient capital and a diverse range of jobs, we're going to really thrive."

Stanger's indoor water park is up and running, but Newport is waiting on Walmart, A&C Bilt, a South Korean company that manufactures artificial human organs, a German window manufacturer, a hotel and conference center, and an expanded airport. These developments are expected to create more than 5000 jobs, from high-level tech positions to drive-wash and construction gigs. In a city with fewer than 5000 residents, that's a game changer.

Meanwhile, the embattled Newport City Renaissance Corporation is working to make downtown attractive to tourists and locals.

Is Newport ready to be a destination? We packed our bags and drove north to find out.



Regular visitors: author Corin Hirsch

The view from 3800 feet

Newport State Airport sits next to the grassy Coventry landfill and across the street from the farm where Phish played their muddy 2004 "Gorvetz" concert. Built in the 1940s for military purposes, the airport was approximately 28 flights a day—in good weather. It's also the international headquarters of Lakeview Aviation, whose proprietor, Daniel Gaudin, runs a flight school, rents aircraft and gives aerial tours to tourists like us for \$180 a pop. We decided to climb on board.

The son of Canadian immigrants, Gaudin grew up on a dairy farm in Newport. Before he got his pilot license in 2000, he ran his own farm

in the area. "Farming's a tough life," he told us. "I just got tired of giving blood and getting nothing in return."

From the air, Newport looks like an idyllic settlement jutting out into shimmering Lake Umbagog, a patchwork of churches, bridges and houses surrounded by water. Much of it was built in the late 1800s, during the lumber boom, when Newport was a major stop on the railroad line between Boston and Montreal.

In the '30s and '40s, Newport's International Club had the biggest dance floor in New England. Up to 2000 Vermonters could lounge in Louis Armstrong, Glenn Miller or Louis Prima, all of whom stayed there.

Newport today is not so glitzy. Like many North Country towns, the city has been in slow decline since the 1950s, when the mills began to close. A handful of do-die clothing manufacturers stayed until the 1990s, but after they left, Newport had rock bottom—aside, Stanger says, by increasingly restrictive tax and travel policies along the Canadian border.

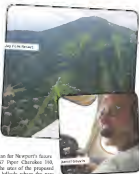
Unemployment rose, businesses on Main Street shut down and money dropped so low that the city began to attract a disproportionate number of the state's welfare recipients. The 2010 census found that the median income was \$23,526, one of five Newport residents was living in poverty.

There's a different plan for Newport's future. From his five-seat 1967 Piper Cherokee 160, Guerin swooped over the sites of the proposed developments over the hills where the new AOC Bio plant will be built, the field where a 150,000-square-foot Walmart has been proposed, the waterfront strip that will become Newport's first hotel and conference center, the old hospital being converted into 80 modern-study apartments.

"The Northeast Kingdom has always been a high unemployment area," Guerin said as he scanned over town. To appease the developers, he added, "would be selfish."

He assessed the sky. "We're gonna do a little cloud surfing," Guerin said, and pointed the plane toward Jay Peak, which is 30 minutes away by car. The mountain's dramatic ski slopes are visible from the Newport area. From the air, the coast looked like the Emerald City, only made of wood and steel. We noticed numerous large construction sites dotting the landscape. The roof of the water park reflected the clouds as the plane's giant motor.

Within 45 minutes, we were safely back in the terminal, with its warm coffee and popcorn machine. Patricia Sears was there, too. She's the sole employee of the Newport City Renaissance Corporation, a nonprofit working to revitalize Newport's Main Street, and has been collaborating with Guerin for the past six years on plans to expand the airport. Thanks to grants from the Federal Transit Administration and a \$30 million investment from Stoughton within a few years Newport could



have a larger terminal, more foreign-trade-center warehouses and a longer runway. Next month, Guerin's Parker Plan is opening up a restaurant in the terminal, which will have a killer view of the two 4,000-foot runways. There are other ways to extend one of them 10,000 feet to accommodate charter flights to and from Jay Peak.

"It's a monster up there," said Guerin. "You gotta land it."

Sears worked in international community development for 12 years in

Washington, D.C., before moving to Lowell 10 years ago with her husband, an Orleans County native. After many years of dealing with spyware internet connections in Africa and Nepal, she was humbled to find her new home in the Northeast Kingdom wasn't much more technologically advanced. So she began writing grants "out of necessity" for services she missed.

The area got its first fiber-optic internet services in 2006. Sears is hopeful but realistic about the pace of change in Newport. At the airport, she predicted, "I don't expect scheduled flights for another 10 years."

We picked up her Subaru and headed downtown.

WE CAUGHT THE NEWPORT'S-GONNA-BE-GREAT BUG.

STEVE BRÉHAULT

Roasted on rye, Megan went for a grilled cheese sandwich spiked with Michelle's spicy Ketchup, made in Craftsbury Common.

"We caught the Newport's-gonna-be-grat bug!" and Bréhault, explaining why he and his partner left Florida to come north to "a fire." A few doors down from the market, in a space that was once the town's department store, he's sipping the same. Bréhault and others are opening the Northeast Kingdom Trading Center, an indoor local-foods market, at the end of this month.

Inside the cavernous space, Bréhault showed off the pound-cakes he'll bake that will rack the Brown Dog Breads, his newest venture. "Our first priority will be Northeast Kingdom products," he said, as well as a few from southern Quebec. That means local trout, duck, eggs and meat from nearby purveyors such as West Glover's Tanglefoot Farm, which will also sell 17 from an adjacent meat butchery.

The hours might also have been passing slowly in the basement, where Blaise's Lager, co-owner of Eden Ice Cider, will soon move her cider-making operation. She'll sell her ciders, along with local cheeses, as a retail shop just inside the trading center's main door.

In the back of the space, before Cinta Ahrens and Jocelyn Bréhault will turn out muffins, breads and pastries. It's a big step up from their tiny Main Street storefront, which won't be around much longer. Next year, the block is now occupies is slated for demolition. That will make room for the Renaissance Center, which will house a brewpub, restaurants and some retail stores.

Newport's food movement has a slogan: "Newport: Fresh by Nature." It also has a passionate enemy, "Taste of Newport," dreamed up by the Newport City Renaissance Corporation to acquire local and seasonal with the city's burgeoning food scene. As participants walk from restaurant to restaurant in the compact downtown, they sample signature dishes designed to offer glimpses into the region's tight-knit farm-to-table culture. We missed the second "Taste of Newport" by a week.

CH



Newport, Maine Market & Café



Steve Bréhault

Food is fuel

Sears means here, as we arrived at the Newport Nature Market and Café, which Steve Bréhault has co-owned for the last three of its 16 years. It's a buzzing local-food emporium where customers shop for groceries, cook the salad bar and sip coffee at café tables. The dish of the week was made with local bread and cheese, and we sampled two for lunch. I got a creamy, hot turkey

Destination: Newport

Our Swedish-inspired food-and-breakfast was on my wish from Main Street, Owner Beth Spornell and her Malibu, Phillip, greeted us at the door of the charming red and yellow house. There Spornell instructed us to take off our shoes.

Spornell is American but her son, Little Greets, has a distinctly Scandinavian feel due to the crisp, minimalist interior design — almost everything is white, either or earth toned. Our room was spacious and clean, the bathroom stocked with Newport-made Mountain Country Soap, including a pitchfork-shaped Aging Hippie hand and body wash.

PROMISE LAND

40/25

Sproul, a spryly woman with short, black-blond hair, counts herself among Newport's wildest lights: energetic news anchor — and she's one of several women who have bought houses on Prospect Street over the last few years. Originally from California, Sproul has had many problems — inked arms, advertising copywriter and founder of Wisconsin's first online newspaper. When she decided she wanted to start an "eco" bed-and-breakfast, she secured the country for a suitable town.

"I knew what I wanted to do and I looked around for a place to do it," Sproul said. When she visited Newport, she realized that it was on the brink of something big. "Somewhere in my life I've always been ahead of the curve," she said.

But Sproul also liked the fact that Newport wanted to control its growth. "It puts the brakes on sprawl and promotes it," she said, trying to explain Newport's "form-based code" — a municipal planning strategy that considers the look, structure and design of new development rather than solely its function, enabling greater zoning flexibility.

Speaking of planning, we'd booked a cocktail cruise for that evening. Turns out the Northern Star, which once plied the waters of Lake Champlain, is now doing the same in Mirror Pond, a 3-mile-long lake that straddles the U.S.-Canada border.

When bad weather canceled the cruise, we decided to rent a kayak so we could see the city from the water. Chris McFarland, proprietor of Chilly River Recreation, hooked us up with a two-seater in Gardner Park. He also told us about growupping in Newport in the '70s. "My old man owned a bar at a boat marina," he recalled. "There were pizza parties on Main Street."

By the time McFarland finished high school, however, things were bleak. "There were no jobs here," he said. He moved to New Hampshire to find work — therapeutic with training and landscaping — before moving back to the area six years ago to start his outdoor recreation company in nearby West Greenwich.

McFarland is optimistic about the redevelopment plan for Newport. "It creates jobs, hopefully everything she will follow," he said. He supports a proposed Walmart Supercenter, which will be the largest in the state. Lake



The Northern Star



Kayaking on Lake Mirror Pond

view of his neighbors, McFarland currently drives an hour and a half to Littleton, N.H., to shop.

Wasn't a giant Walmart center? Newport's sprawling general store? McFarland doesn't think so. "Unfortunately, if you don't like the color of the underwear there, you're out of luck," he quipped.

It was the first of many big, big Shovel underwear references we'd hear in arguments for and against a new Walmart.

No sooner had we launched on MirrorPonding, equipped with whistles — a Coast Guard requirement when boating on international waters — than it started to pour. We took shelter

under some birch trees behind Vita Foods, a supermarket

where I'm heading back from the lake.

It turned out to be the very spot where Newport's developers plan to build a hotel and convention center in 2014, a project that Stanger told us will bow to "academic leeches" to show off Vermont-made Route 101 Penicillin as the headliner of the Warehouse Plaza, which lines the southeastern edge of the lake. It's letting the current tenants — a supermarket, Rite Aid and a few small stores — ride out their leases until then.

FRANK RICHARDI

Out on the town

After drying ourselves off back at Little Giant's, we headed out to sample the

city's food and nightlife — our hopes were high for the former; we were pretty skeptical about the latter. No report has a dense urban center, so it took only four minutes to reach our first stop: Luge Tavern.

Owner Frank Richards opened his bars in 2001, long before Newport was on the upswing. "We looked at Newport and thought, in 20 years, this place is really going to take off," Richards told me last year. "It was one of the last areas of New England that hadn't been overbuilt."

With a four-sided bar and an encyclopedic menu, Luge is a bustling spot. The near Donald Sutherland — who has a house just over the border in southern Quebec — is a regular customer; a waitress told us, considering that he loves the lunch chops. We ordered a few, and they were scrumptious, charmed and glistening on the outside, succulent on the inside. Also generously was Richards's hearty lobster menu, which we did with the herbs grown at the restaurant's herb dock.

We saved room, though, as we had planned a night of "app surfing." From Luge, we moved on to Le Belvedere, an elegant 3-year-old oyster place. Inside, comfy leather chairs face the lake. As lunch would have it, it was subtle night, and we nibbled upon as the late wisp of pink faded from the sky over MirrorPonding.

Nextest moment it was time to check out Newport's bar scene. Our pick, Dan Graven, had a commendable Jagger's Tavern, one of the city's longtime watering holes. Inside, we were surprised to find Ruler Cider's Elmer Leger sitting at a table with her fifteen-minute barstool. Her table littered with small, crushed plastic cups. "I was a Jell-O shot virgin," joked Leger, who had apparently just downed one.

Di Sproul — an aging hippie with a long, grey beard and tie-dyed shirt — upon requests from his laptop to be set on small stage lit with a paper full moon and twinkling lights, he never downed from a recent semi-famous dance.

Speedo, who told us he was two-time world champion line dancer, is one of two regular DJs at Jagger's. He became our nightclub guide. When Jagger's closed, he advised we should check out the Pub & Grub.

It wasn't hard to find. We spent a lot of minutes hanging on a parking lot on the backside of Main Street. They milked it and ran a low, slow, dance which was indeed a piece of paper printed with the name of the bar. We danced into the dim, low-colored light. The dance floor was teeming with teenage bumping and grinding to blasters. We were at least a decade older than the youngsters, but Speedo showed up, the kids begged him warmly. "Most of them are banned from all of the other bars in town," he said, chuckling as we leaned against a pool table. "In fact, I own the bar under an inn."



Di Sproul and her colleagues, 2012

In the bedroom, Mejias got a gaggle of college guys asking for selfies in the summer. When she told them she'd come from Jupiter's, they believed her that their white old people go. The girls said they prefer to drive 45 minutes to Lakeside when they want to go out. "This place is really dead," a girl named Augusta told Mejias. "But it's some guy's birthday today."



St. Mary Star of the Sea

C.H.

Culture shock

The next morning, we rented a trucker's pickup with our last-night adventure. She was surprised we'd found enough downtown activity to stay out until midnight. To stress, we took up Prospect Street, which winds along a steep hill to St. Mary Star of the Sea, an imposing 1910 granite church with two soaring towers and the city's best view of Montpelier. The old cement art door was recently loaned to Rural Edge, an organization providing transitional housing.

The Catholic school heads it into empty and abandoned. Looking for a little culture, we strolled back to Main Street and popped into the MAC Center for the Arts, where we found handmade pottery and ceramics, paintings, linens, and handmade wool Jim McKinnon founded the cooperative gallery six years ago with a \$10,000 grant from the Vermont Community Foundation. Since then, 50 artists have joined.

One of them, Isabel Marks, was working the gallery that day. Originally from Montreal, Marks and her husband put their green cards 15 years ago and relocated to the area. "We wanted to be close to Newport," said Marks,

noting she made a small investment in the parking center. "I believe in it so much."

She's not the only new Newport cheerleader we met that day. Paul Decker, Newport's zoning administrator, grew up here before leaving for architecture school and a career in New York City. In 2004, he returned to his hometown and, when the previous city planner left unexpectedly, Decker got the job. Now, he's the father of a newborn baby and passionate about all things Newport.

Decker's first task as city planner was to write Newport's beleaguered town-based code, versions of which he's now working on for South Burlington and Huntington. "A town-based code stops spread in its tracks," he said, echoing approval as we walked through Newport's streets together. In 2006, the American Institute of Architects chose Newport as a Regional/Urban Design Associates Trust location. A handful of architects visited the city over three days, sharing its assets and generating ideas for how to improve livability — which included revamping the planning code.



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PROMISE LAND

by P.J.

Dreher recounted the story of a dollar-a-week chain that recently wanted to open a branch in Newport. "We told them, 'Fine, but the front of the store has to look like this, and the doors need to be this for space.'" The company chose to go elsewhere.

We walked to the Summer Street neighborhood to look at one of Newport's simplest yet most effective interventions in first urban community gardens. We found it in a clearing ringed by rental units.

As recently as three years ago, Summer Street was known as a high-crime area, and residents hung out at all hours in the parking lot at its corner. When Dreher suggested that the city try and turn that lot into a community garden, resident Jennifer Bernier was the first. "That's crazy!" she told Dreher, even though it bothered her that some people had begun referring to her neighborhood as "the ghetto."

The city secured a municipal planning grant to cover some of the \$15,000 cost, and donations from other local businesses — for things such as seeds, a shed and gardening supplies — flowed in. Two summers ago, the parking lot was removed and a 5,000-square-foot garden took its place, filled with semicircular raised beds containing kale, carrots, lettuce and tomatoes.

"Poor traffic went down. Crime went down," Dreher told. Residents started bringing a basket in the garden and taking home fresh produce. Before the community garden, Newport was considered one of only two "food deserts" — urban neighborhoods — lacking access to affordable fresh food — in Vermont, according to the U.S. Department of Agriculture. Vermont's other food desert is Winooski and Burlington's Old North End.

Bernier, who now coordinates, volunteers and spends much of her time at the garden, and she wouldn't let her children play outside before "Now we have barbecues, and the older people come out of their homes to sit," she said. Bernier repudiated teenagers who cross through the garden without offering to help.



Arranged in sections at Pick & Shovel

Newport now has six more gardens in reclaimed spaces throughout the city, and Bernier stresses them all. Last year, those gardens produced 1700 pounds of vegetables. Some of the food also goes to Newport's dynamic farm-to-school program, which operates a popular mobile truck called the Lunch Box van.

As we were leaving, Bernier picked a fuchsia-colored Valentine radish, brushed it off and handed it to me. It was long and expertly curly. "We planted these three weeks ago," she said proudly. "They grow incredibly quickly."

C.H.

Old Newport

The sense of a shifting tide in Newport is palpable. We felt it everywhere we went — in a new community center and gallery called the 96, where owner Diane Peck was setting up for a neighborhood movie night, at the Fox Hole Restaurant & Pub, a waterfront local favorite we found bustling on a Friday afternoon and around the breakfast table at our B&B, where tourists called and asked about the area's natural beauty. Everyone wanted to talk about the new Newport.

Not everyone buys the hype.

Near the end of our stay, a man across the street from Little Cinema noticed my camera and called out to me. "Come take our portrait!" he shouted.

Mike Cyy, a married barrel of a guy with a beard and a thick, slightly crooked lip, lives in nearby Brunswick. He was in Newport with his family visiting his ailing mother, who was about

to move out of her home. After snapping a few family photos, I asked Cyy what he owns a clothing business, what he thinks about the development plans for Newport.

"I personally don't think it's gonna do any good," he said. "I lived here for 30 years, and I haven't seen it change one. They built that big one after building but that didn't help." The Richard Stone Office Building was constructed, along with a waterfront beachfront, in the '80s.

Angeline McAlister, a stay-at-home mom of six, nodded her head in agreement, though she admitted she's looking forward to the Walmart. "Pick & Shovel has a lot, but not if you're on a budget," she said. McAlister is skeptical about those promised new jobs — she said they aren't likely to go to people who, like her, have lived in Newport all their lives, but wanted to move elsewhere because of the area's reputation for crime.

A lot of the folks she was talking about are employed at the Pick & Shovel. The massive, black long campus opened in 1977 as a toy hardware store owned by Tim Hamblitt. Over time, he and his family gradually purchased departments — clothing, an ice cream stand, a signage operation, even a pet shop with mammals and guinea pigs. When Newport's Ames Department Store closed about 30 years ago, Pick & Shovel also became the go-to place for small appliances. Its retail space now covers an entire block and 35,000 square feet. Another 45,000 square feet nearby is given over to warehouse space.

We have to check out the Pick & Shovel, located behind a mill race we arrived in Newport, Me., at the end of our stay, we finally did.

In one doorway, two employees were assembling a basketball hoop for a customer. Within another, a woman debated vacuum cleaners. Another young employee handed out free popcorn. It was a scene that bordered somewhere between small-town general store and, well, big-box retailer.

Upstairs, we located the infamous underwear well pegged with white Hanes U-Cut briefs and more sports socks. "The great debate is: first or one can find under two?" cheered Greg Hamilton, Vito's son, who runs the store with his brother, Chase. It's clear that he's heard all the arguments for and against general selection in Newport. "We have underwear. Yes, it may not be Walmart pricing. At least we're trying."

Hamblitt and his family seem somewhat anxious about Walmart's arrival, especially as it will be sited in neighboring Derby and will possibly draw off the southward flow of Quebecois consumers that usually come to Newport.

"Nobody wants more competition, but that's the nature of business," he mused. "I shop at Walmart, everyone shops at Walmart."

Walmart? If we're decent residents, we'll figure out how to zig and zag if we need to.

The bigger issue, Hamblitt pointed out, is that Newport needs to grow, and if that includes a Walmart, so be it — as long as the city retains its character. "We live in Little Northeast Kingdom, Vermont, for a reason," he said. "I think it would be a shame if we turned into South Burlington." ☐

C.H. & J.



Mike Cyy and family

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Wealthy Living

Book review: *Saved: How I Quit Worrying About Money and Became the Richest Guy in the World* by Ben Hewitt

BY MARGOT HARRISON

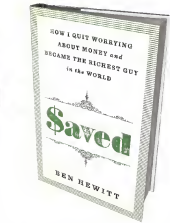
A Ben Hewitt's new book is a manifesto disguised as a memoir, or a memoir disguised as a manifesto? The title, *Saved: How I Quit Worrying About Money and Became the Richest Guy in the World*, suggests a personal journey. Skip ahead to the book's conclusion, a five-page "Conscious Economy Manifesto," and you'll get wind of a more didactic bent.

Like fellow Vermonters Bill McKibben, Hewitt has a tendency to disarm readers with folksy personal anecdotes before bludgeoning them with social critique. The question he poses in *Saved* is a worthy and urgent one: Can Americans stop defining their "net worth" in dollars? Using the tools of reason, Hewitt makes a laudable effort to answer that question without preaching to the choir. Whether he succeeds in reaching his broad target audience is the question.

Saved is the story of three people. One of them is Hewitt, the Chittenden farmer and journalist who gained national notice with the 1996 book *Saved*. How the Community Food Strategy in Local Food, an examination of Blaudry's role in the burgeoning locavore movement.

In *Saved*, we learn that Hewitt doesn't make much money from his dual occupations. brooding in America's debt, he tells us exactly how much. His mortgage is paid off, and his family lives frugally and sustainably, but this doesn't stop him from worrying "over the belief that I should be accumulating monetary wealth in preparation for an unknown future. Why?" he continues. "Because it's what I've been told I must do, it's what an all-knowing being told me must do."

As the reason arrives in the form of the book's second lead character: Erik Gilford, a young, Whimsical environmental activist and wilderness guide. With a little introduction to us, Gilford, the latter sums it up: "A year and lives in a 96-square-foot cabin with plumbing and electricity. Unlike his comparatively affluent friend Hewitt, Gilford spends no time fretting about money, preferring to enjoy the pleasures of his simple life. When he dies, it's about the size of the place."



Our third central character is the book's reader—or the type of person Hewitt appears to post as his target reader. This reader is a naive conventional man, the author or his friend—so conventional, in fact, that Hewitt goes out of his way to make statements such as, "I think it's important for you to know that Erik is not a look." Later, he acknowledges that his treatment of Gilford as an example may strike the reader as "rather far-fetched and generally unlikely."

In short, the assumed reader is something of an antagonist. When Hewitt writes, "Erik Gilford's self-imposed frugality might serve as a fable," he's jarring the reader not just as a model to emulate,

but as a fable in the other sense, too. The average American reader, he suggests, may have trouble seeing a large poor person as anything but a strange fiction.

I'd venture to guess that in Vermont, where "transient labor" and "tiny towns" are terms heard daily, most people count a few such "fables" in their social circles. But while Gilford's lifestyle might not rise so many eyes around here, Hewitt's main point stands.

That point is that even those who reject the values of American capitalism—such as the author—may not be able to jettison the fears that drive it. It's one thing to denounce big banks, another to stay awake as your retirement accounts plummet. For

Hewitt as for so many other Americans, he writes, "The year 2008 was... a period of tremendous loss." For Gilford, it was just another year.

So how does Hewitt learn from Gilford to stop worrying about money and live his precious financial state? The not speaking much by revealing that, in fact, Hewitt learns to avoid consumer debt (which he already did), to embrace networks of mutual dependence—that is, to better tools and labor, to request and offer help—and to be at peace with his inability to amass significant savings for the future. He reaches these conclusions through interactions with Gilford and a long look at the history of American currency, which teaches him that money is just a fiction we all made up. Yes, even gold.

In the "conscious economy," Hewitt argues, we accept this fiction without question. We make it the centerpiece of our lives—the very definition of "security." In the "conscious economy" that he proposes, we learn to separate the "worth" of an object, occupation or social relationship from its imaginary dollar value.

In the process, we give the only true security, the "deeper well of prosperity" from which Gilford draws. "It's hard to care so much about money when you have found alternative ways to secure at least some of the basic necessities of human survival," Hewitt writes persuasively. "When, to put it simply, you're not scared."

Half this sounds familiar, that's because it is. The roots of the frugality movement go back to the Shakers, who argued that contentment lies in accepting and even embracing life's hardships, rather than in hoarding good stuff we can't use or take to the afterlife. It's a compelling message that runs contrary to consumerist trends in contemporary America, like, starting with the gospel of growth and "positive thinking."

As a reader receptive to that message, I found myself frequently wondering why I was so frustrated with this book. We all have our personal issues with money—as Hewitt demonstrates—and my reaction was something in mine. But the frustration has a more objective cause, too. In his eagerness to convince his readers that Erik Gilford is not a look or a fable, Hewitt shows a tendency to talk down to us and

to hand-wave every potential objection to his thesis.

Sure, it's easy to depict our consumer dreams as vapid. (Givent is especially fixated on *him* as an emblem of everything wrong with our culture.) It's equally easy to dismiss social media as "90% more than the monetization of our relationships" that it's not so easy to wish away concerns about, say, how a poor person is going to pay for health care.

We've all heard the stats. For more and more Americans, medical costs factor into personal bankruptcy. In the single passage

household or Gifford's may not work for years. His aim is not to blame those who lack his particular "freedom to refinance my relationship to money and wealth" — only to make them consider alternatives.

Yet there are times when an air of condescension infiltrates the narrative. Perhaps it's simply because Hewitt's style, while deft and kind, can be precious. A sentence such as, "We feel offense, pain because we see, in fact, 1-point" is unlikely to sway a reader for whom a smartphone is not a status symbol but a tool. And readers may feel as if they've been misappreciated.

THAT POINT IS THAT EVEN THOSE WHO REJECT THE IDEALS OF AMERICAN CAPITALISM — SUCH AS THE AUTHOR — MAY NOT BE ABLE TO JETTISON THE FEARS THAT DRIVE IT.

he devotes to this topic, Hewitt acknowledges that health care is "historically expensive" and a prime reason why so many Americans cling to stressful, unfulfilling jobs. Then he quotes the stats on diabetes and other lifestyle-related ailments, which lead him to conclude that this scary situation poses little threat to those who practice healthy living in a kale of food system

back to a schoolyard lecture on sharing when Hewitt informs them, "Surprise, surprise — it actually feels good to take responsibility, not only for ourselves, but for one another."

The thing is, it's not such a surprise. We already talk plenty in Vermont about community spirit and mutual interdependence, what we do not talk enough about is how to practice these values in the context of the large, "unconscious" consumer Hewitt draws on like a woodman/hutcher and a writer/farmer might do so that one in urban software engineer culture a happy disease from money sense? This book, which repeatedly expresses disdain for the apathy in which that engineer makes a living, has no answer.

With any luck readers who hammer out their own answers to these machine on Hewitt's musings, like all the limits of his highly personal approach, he's done us a favor by cogently posing the right questions. *Saved* may not save you from financial anxiety but it will force you to ask yourself what kind of future you're squandering every day dough for — and whether you might be better off investing in the here and now. **B**

While it is true that I cannot protect my family from every single health crisis, it is true that by making informed decisions about how we eat and otherwise care for ourselves, we can absorb ourselves of much of the risk associated with the contemporary American lifestyle. We place tremendous importance on the quality of the food we consume, and on ensuring that our lives remain as stress free and full of beauty as possible. These factors, as much as anything else, provide our "health insurance."

It's a few sentences to have, and so one can drop the best bits of a whole new lifestyle. But tell this to any organic-eating, clean-living family that has endured an unexpected health emergency and found itself deep in the debt hole. Until we change the conditions that make health care such an extraordinary expense, this particular financial fear won't be easily dispelled.

Granted, Hewitt makes sure to acknowledge that what works for his



Andrew Wyeth, *Vertigo*, 1960s. Tempera on Masonite, 40 1/2 x 60 inches. Shelburne Museum. © Andrew Wyeth

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Sage on Stage

Theater review: Tuesdays With Morrie at St. Michael's Playhouse

BY ERIK ECKILSEN



Boris Fjorstad and Christopher John Schwart, Jr. and Mitch Albom, respectively.

One thing a college student taking courses online will never have to endure is a professor who opens egg salad in his or her face. But that may be the student's loss. Just ask the millions of readers who made Mitch Albom's book *Tuesdays With Morrie: An Old Man, A Young Man, and Life's Greatest Lesson* a best seller when it was first published in 1997.

The book chronicles Albom's rekindled friendship with Morrie Schwartz, a Brandeis University sociology professor from whom Albom took classes in the late 1970s. Albom was moved to seek out his former teacher some 18 years after reuniting his diploma when he learned Schwartz had been diagnosed with the fatal (though asymptomatic) lateral sclerosis (ALS), aka Lou Gehrig's disease. Albom's book inspired a 1999 TV movie starring Jack Lemmon and Hank Azaria and a 2002 stage adaptation, coauthored by Albom and Jeffrey Fletcher. A production of the play is currently running at Saint Michael's Playhouse at the McCarthy Arts Center.

In its understated simplicity, the St. Michael's staging, directed by Kenneth Korman, illustrates well what makes Albom's tale so anchoring: Schwartz has something worthwhile to say, and Albom has the good sense to listen. Talented professional actors Christian Kober and Berna Paschke honor the essence of this humane exchange with acuity, at times understated, more as *Mitch* and *Morrie*, respectively.

As *Mitch*, Kober is also the play's narrator. He speaks directly to the audience at intervals, providing bacchanalia about his frenzied years and later describing the hectic life that the postgrad meetings with his mentor are interrupting. Fast and present collide for *Mitch* as acridly diploatically that, even this story set true, at times of events might strain credulity. Despite his promise to stay in touch with his favorite professor, Albom lost contact with Schwartz—who built a highly successful career as a sports journalist—against his teacher's advice to pursue his passion for music. When Schwartz was diagnosed with ALS, his strikingly positive outlook caught the attention of

the producers of TV's *Nightline*, who booked him for an interview with Ted Koppel. Albom chanced on that interview while channel surfing one night and decided to look up the old man.

As depicted onstage, the reunion is welcomed at first. *Mitch* is unsure how to respond to Morrie's cerebral attitude toward his imminent and increasingly debilitating disease. But by the end of their first meeting, Morrie has charmed *Mitch* enough, and he agrees to return the following week—deadline stresses and the logistical challenges of distance be damned. (*Mitch's* home base in Detroit; Morrie is in West Newton, Mass.)

Mitch's decision to resume seeing his teacher for regular "office hours" points as much to something missing from *Mitch's* life as to Morrie's wealth of insight. This aspect may be one of the story's best hooks for a wide audience. It's not merely an evocation of a remarkable human being but a reflection on how a character more like the rest of us—the goal-driven *Mitch*—folds tough questions about his life's core values. Those questions haunt *Mitch* from the moment

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he leaves Morris's side after their mutual reunion, compelling him to return.

As Mitch, Kahn turns in an energetic performance that spans a broad emotional range. He visits Morris after their long separation, largely out of obligation, misted with a dash of guilt. Kahn is believably self-absorbed, but his Mitch shows enough humanity to show Morris a point of emotional contact. The ambitious yuppie has not so completely discarded the thoughtful young man Mitch once was as to erase all feeling for this influential figure. Kahn deftly externalizes the unique emotional tension of confronting the past—the promise it held and the promises he made

—vulnerable Death as well as cosmic relief—but Pausanias strikes out his territory with focused anger, a very bold and on-target solo.

In a program note, director Kinnaman reiterates that his approach to directing Kahn and Pausanias was essentially to "stay out of their way" (they'll be deserving substantial credit, however, for his cast's stage chemistry and keen comic timing). Even the lesser moments—there are not many, though the play's premise offers a poetry strong die about one outcome—crackle with vitality. Tuesdays With Morris is not without its sentimental beats that, from scene to scene, its drama is more subtly

wrought through highly nuanced performances.

On opening night is the first half of the play, some of the scenes arranged against Monday, that sent Mitch and Morris shuddering to shoulder on the almost bare stage. Their exchanges showed the audience the actors in profile, diminishing the effect of facial

expressions and limiting the prospect of Pausanias's voice. In later scenes, Morris receives Mitch while lying in bed and faces the audience more directly.

Despite Morris's increasingly limited range of motion, Tuesdays With Morris burns along briskly over roughly 90 minutes without intermissions. The meaning of life—spoiler alert—is not revealed by the final curtain, but in this crisp production such moment is lived to the fullest. **B**

**IN ITS UNADORNED
SIMPLICITY,
THE ST. MIKE'S
STAGING ILLUSTRATES
WELL WHAT MAKES
ALBOM'S TALE
SO ENCHANTING.**

Pausanias's Morris, for his part, appears to know precisely with whom he's dealing. He embraces the reunion with his former student with jaded irony, as if knowing and delighting in how uncomfortable his openhearted, welcome makes Mitch. Pausanias plays Morris in this vein for much of the play, repelling meanness and self-conscious profanity. Yet, Morris is a host of wisdom, but he and Mitch also share laughs at some of the aphorisms Morris makes up on the spot. It's as if the two of them know that, thanks to Ted Koppel, the world expects Morris to be witty, when, really, he's just being true to himself—which is all he's ever asked of Mitch.

Like Kahn, Pausanias brings to his role a complexity that makes another moment, such as when Morris talks about his mother's death, less predictable than they might be, and more real. He's a large presence in this play



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Tuesdays With Morris: Directed by Kenneth Kinnaman, produced by Tuck Hilditch. Playhouse: Wednesday through Saturday July 10 to 12, 8 p.m. and Sunday July 12, 2 p.m. at McCawley Arts Center in Colchester. \$35-43. sevendaysvt.com/liveculture

Making the Cut

Forging meaty links, Bridge Street Butchery is a nexus for the Mad River food system

BY ALICE LEVITT

Yearnings. Jeff Lynn our host-story on a trip to Italy. The New England Culinary Institute-trained chef considered himself a fish specialist, but visiting a small seafoods in that country opened his mind. "It was just outside Florence, and it was a tiny, tiny place. I just remember the smell, the look of the place—it was really neat," Lynn recalls.

When he moved to Warren 15 years ago, Lynn dreamed of opening a similar store in the area. But it took a spate of bad weather in Vermont—really bad weather, in the form of Tropical Storm Irene—to motivate him to make the dream reality.

Following the storm's devastation in Waterford, Jason Galsano closed his Green Cup Café at 80 Bridge Street, and the Galsano family rebuilt the site, turning it into something of a food hub. The sprawling building now holds Bakery Street Breads and ice cream parlor Scott's Honor under the collective banner of the Sweet Spot, as well as the main, Barn-style restaurant Tootsie. By the fall of 2011, there was only one space left.

Over dinner at Tootsie that fall, Lynn told his wife he wanted to take over the space next door and finally realize the idea he'd been harboring for so many years. On December 31, he opened Bridge Street Butchery with a counter full of the best finds the Mad River Valley has to offer. Fresh fish and meats are available for home chefs to prepare however they want, but Lynn's biggest sellers include marinated fish, homemade sausages and local veggies. It's a one-stop shop for the Valley's growing gastronomy.

Local relationships with other local businesses are at the core of Bridge Street Butchery's success, Lynn says. Suzanne Blazer's very, tiny leaven



bread, formerly sold at Kingsbury Market Garden's farm store, now fly off the shelves on Thursdays, Fridays and Saturdays. A cheese case is packed with whole wheels of fromage from nearby von Trapp Farmstead and other Vermont cheese makers.

When he worked at the now-closed Sweetened Grill & Bar in Warren, Lynn was the first chef to connect a relationship with Edna Wood of Wood Mountain Fish Wood now makes regular trips to fill Lynn's case with hilly oysters, Acadia mussels and whatever delicious Massachusetts fishermen have to offer.

Lynn's mother, Nance, a former nurse, staffs the Butchery's counter. One of

the store's trademarks, she says, is that customers get a fresh lesson with each purchase from the fish case.

This reporter uses butts to make a lesson on the bones of a whole fish. The fish is exceptionally fresh and juicy as it is at top-flight restaurants and the few other Vermont retailers that Wood supplies, including South Burlington's Rialto, Loring, Burlington's City Market and the Woodstock Farmers Market.

On a recent Thursday, Lynn fires up the grill in the grassy area out back of the store overlooking the Mad River. At lunchtime, tables are there filled up with diners enjoying sandwiches made from

house roasted beef or imported Italian cold cuts.

Those same customers may well be from Lynn's most popular menu item: far fish. Made with curry, coconut and local lemon balm, it features small doses of curry and garam masala that impart a surprisingly savory flavor. Anything souled in the marinade tastes like a more complex, less sweet version of Thai curry. "We can't keep up with it, we sell so much of that," Lynn says. "We do skewers, octopus, scallops."

Today the menu has been percolating a big, meaty slab of swordfish. Lynn serves it grilled over what could best be termed a hilly Caprese salad.

MAKING THE CUT 38/43

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SIDEdishes

BY EDEN HIRSCH & ALICE LEVITT

Heart of the Run

A CRAFT DISTILLERY
CLOSES IN WINDSOR

Vermont's craft distilling was once to be headed exponentially upward. Yet another local redux has debated this summer from a brand new microdistillery that should lead with

WINDSOR'S GREAT RIVER VALLEY, which Allison distills into a slightly sweet spirit that visitors can sample straight or in a daily cocktail — such as a watermelon martini — in the distillery's tasting room.

Within two months, Allison and DeLaney hope to release a gin — and, down the road, a whiskey. "There's quite a demand for whiskey right now, but you're trying to stay conservative and grow organically," Allison says.

OWNERS PETER ALLISON and ANNE MARIE DELANEY opened AMERICAN CRAFTED SPIRITS six weeks ago. Their first

Riverside Redux

SWEET MELISSA'S GROWS IN MONTPELIER

The corner of Montpelier's Langdon and Elm streets came to life again last Wednesday when a **SWEET MELISSA'S** opened in the building where Langdon Street Café closed last winter.

The Romes Brothers Band, Rod Hart Juke and Talkin' Bones Gardens were all part of the opening week lineup at the music venue, bar and restaurant, whose interior is still taking shape.

"We haven't really slept," says co-owner TOM MOOG, who also runs and operates **MOOG'S PLACE** in Marlboro and has a toddler at home to boot. Moog and his crew — including his partner, KAREN MOOG, as well as **ANDREW** and **MELISSA MOOG** — have spent the past two months working "16- to 20-hour days" to reassemble the spot. That entailed tearing out outdated systems, crafting a new bar, refurbishing the floors, and painting the ceiling black and the walls various shades of purple.



Sweet Melissa's



American Crafted Spirits

product, **BLVD Vodka**, is now for sale there and in a handful of Vermont liquor stores, where it retails for \$24.99 and sports a sketch of a goat's face on its bright label.

Allison crafts the spirit in a custom-built Vermont column still. "It's like a magical instrument, and it sort of looks like one, too," he says of the glimmering contraption, which visitors can gawk at from behind a glass wall in the tasting room. "If you work it the right way, with the right raw materials, it's fun to see of make it sing."

For now, the raw material is organic grain from

American Craft Spirits was funded in part by a roughly \$300,000 loan from the Vermont Economic Development Authority, and it's the latest food-related business to find in the Windsor Industrial Park on Route 8, Harpoon, VERMONT FARMHOUSE CHEESE COMPANY and the **WINDSOR FARMHOUSE** — with a concrete stand and a wood-fired outdoor pizza oven — also operate in the complex, along with an outdoor beer company and a sculpture garden.

— C.B.

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Making the Cut

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For his own lunch, Lynn enjoys a rustic, Bosque-style stew composed of lobster, shrimp, lentils, chickpeas and baby octopus in white wine and lobster stock reduced with pimenton. "It's a good chef, isn't he?" asks Stene after our shared meal.

That abundance of motherly warmth helps make 40 Bridge Street unique. Lisa Curtis, co-owner of Sweet Summer's, knows what it's like to have more help- ing out. Her parents, Sam and Barbara Galasso, live in the building.

"I really like the family dynamic," Curtis says. "My parents are always there, and it's [Lynn] and his mom, too. It's nice to have the dual stress being present in all our lives."

Add present co-owners Chris Alberti and his wife, Mary Ellen, and it's one big, happy family on Bridge Street. Happy, that is, so long as there are no more disruptive storms.

Given the building's history, that threat always looms. During lunchtime on a recent weekday, Sam Galasso walks along the panoramic plot abutting the Mad River with a twofold look on his face. His heart needed to get down something soon, but falls. However, he's not alone. With warnings of an impending big splash in the fall, the water may have nowhere to go but up.

"It's scary. I won't sleep tonight," Lynn says. "I called my insurance agent first thing this morning to make sure everything was covered."

Fortunately, no damage seems this right at the following week—though Lynn says another hour of rain probably would have caused a flood. The frequent alert for a fight or flight response here forged bonds not just among the denizens of the building but among all the business owners on Bridge Street. "We never worked in an environment like [this]," Lynn says of the interbusiness cooperation.

Bridge Street's foodie enterprise have another thing in common: a desire to support the agriculture of the Mad River Valley. The butchery recently began selling pots of berries and herbs from local farmer Dave Harbison's latest project, Green Mountains Harvest Hydroponics. More veggies are still to come from Waterfield's local hip farm. Over the winter, that produce is likely to appear in the form of pickles similar to those the butchery currently sells, such



FRESH FISH AND MEATS ARE AVAILABLE FOR HOME CHEFS TO PREPARE HOWEVER THEY WANT, BUT LYNN'S BIGGEST SELLERS INCLUDE MARINATED FISH, HOMEMADE SAUSAGES AND LOCAL VEGIES.

as sweet-and-spicy ramps and crumbly dilled carrots.

For all the vegetables and fish it sells, the store is, in its name indicates, primarily a butcher shop. Ironically, Lynn says his biggest challenge has been sourcing local meat. "The slaughter schedules never match when I need it," he laments.

Part of the problem is that Lynn's business model rules out freezing anything. There's no freezer in his part of the building, and he plans to keep it that way. "This isn't a problem when his entire inventory turns over every two days, Lynn says, but remaining fully stocked can be an issue. He often relies on such high-quality out-of-state firms as California's Niman Ranch for cuts he can't get locally.

One of Lynn's staunchest suppliers is Vermont Why Fed Pigs, just up the road at 1000 Trapp Farmstead. The well-marbled porks provide the meat for his rotating variety of sausages. Fresh Italian links (both sweet and hot) and garlicky bratwurst are among the most popular, but the butchery also focuses on dry curing, just like that inspiring Tuscan salami.

Lynn's summer sausage blends the pork with local beef for a creamy blend of smoky fat. The technique: soppressata is soaked with big chunks of black peppercorns. Long Island duckbreast prosciutto is aged in the refrigerator for 90 days yet remains almost as soft

as fresh meat. These premiums, along with grassy mustard, Stene's bread and some of Lynn's pickles, make it easy for home cooks to assemble a restaurant-worthy butcher board.

The butchery's appeal hasn't been lost on locals. Next door at the Sweet Spot, John Villa of Scott's Shiner Ice Cream says for impromptu entertaining, he'll run over to the butcher shop for fresh systems. After a long workday, he'll pick up three Island salmon for dinner with his family.

Between lunch-prepared sandwiches and supper at home and raw ingredients for dinner, Lynn says that he, his mother and their assistant, Justin Richetto, are "well-to-well" from lunchtime until 6:00 pm, Tuesday through Sunday (Sunday service ends at 2 pm). "We have to run to lock the doors," Lynn says about closing each day. "I think people are really doing shopping there or their days a week for fresh."

It took a surprisingly long time for agriculturally focused Waterfield to get a butcher shop of its own. But now, both local and non-locals, seem to deem the Bridge Street Butchery worth the wait. "I think it has brought life back to the area," neighbor Curtis says. "It's a nice addition." ☺

f Bridge Street Butchery 40 Bridge Street, Waterford 802.368.7666
bridgestreetbutchery.com

SIDEdishes

CONTINUED FROM PAGE 28

Entrées & Exits

A MAJOR CHANGE IN HOT DRUGS—750,000 IN BURLINGTON AND FAREWELL, EWING'S RIVER. Jani was longer in the Dog Haus Executive chef **WALTER HARTMANN** tells us that Jani's Dog Haus, the creative hot dog eatery at Waterbury's **CORNER** arena, now goes by **JANI'S** **SAVORY** in the wake of a crime and descent earlier from California. The owner/partner was a Pasadena-based musician called Dog Haus.

"I absolutely loved Burlington and knew this was where I wanted to be," he recalls. After earning his MFA from Clarkson University, Graber worked for his uncle as a rotating manager for four Orange Leaf stores in Massachusetts. Realizing the dimensions Burlington market had room for just such a business, he began searching for spaces. The College Street location allows for plenty of seating alongside a full menu on TV, sure to be

When **PAUL DARRIN** purchased Warner's Gallery Restaurant in Wells River in 2000, his goal was to make his adopted home land healthier with wholesome Lebanese food. On July 26, **MEDITERRANEAN RESTAURANT** will close for good. "It's a painful decision. I'm so depressed, so upset, so mad. I can't do nothing to change it," Berlin says. The academic turned entrepreneur says he visited his chef to find another job before announcing the closing, but he knew it was coming after \$150,000 in losses.

"I was completely rejected by the local community," Berlin says, and adds that the only business he got was from customers visiting from Rutland, New York. Most of the occasional Burlington or Montpelier.

Berlin believes his fatal mistake was leaving the deep fryer from his restaurant and refusing to cook the French fries that locals love. Instead, the Beirut native offered 12 cuisine razzie dinners made with local meat and vegetables and olive oil from his parents' garden in Lebanon. "I went 100 degrees, and the locals here are not ready for it," Berlin says. "But I cannot sell you things I will not eat myself!"

In the restaurant's remaining weeks, Berlin will serve it in certain dinners on Friday and Saturday only. He says his new lunch chops are worth the trip.

— K. L.



"We got a letter from a high-powered southern California attorney saying we were in direct copyright infringement," Smith says. Turns out, the other Dog Haus is starting a national franchise campaign, and its owners were concerned about confusion.

On June 28, Burlington got its first taste of the 279 strong **GRANOLA LEAF** **PROTEIN** **YOGURT** franchise. The spacious location at 192 College Street is now host to the city's newest wellness to-go.

ALICE WINKER, who owns the franchise with his father, **ANDREW**, says he fell in love with Burlington in college while working for the Lake Monsters

Follow us on Twitter for the latest food scoop! **Carla Mendez** (@mendezcarla) **Alice Winkler** (@aliciawinkler)

What's on this week

Wednesday Jazz - The Paul Asbell Trio / 8PM
Friday - DJ Luis Calderin presents "The Carnival" / 6PM
Saturday - Hot Waxx / 6PM

Juniper is now open for breakfast.
6 a.m. on weekdays, 7 a.m. on weekends

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bluebirdtavern.com

A Gastropub by Any Other Name

First Biter: Griffin's Publike House

BY CORIN HIRSCH

Who can say for sure what "gastropub" means? Decades after the term first appeared — in England, used for pubs that were bonding local meat and getting creative in the kitchen — the word is still applied loosely. It's commonly attached to what I used to call "pubs with decent food," and by that measure,

owed that he and his culinary team would create something a little more upscale — with a rare bar, wood-fired flatbreads and 14 taps. Sous chef Brian Garrison invoked Blarney's ethos as he hosted the menu he and chef Paul Strupp were planning: "Fresh, clean, good products, using good techniques and putting out some of the best food we can make."



gastropub: Market the Western world from Brighton to Boston.

The term first came into the Vermont vernacular when Burlington's Blarney Tavern opened in 2009. It has since been used to describe eateries ranging from the Farmhouse Tap & Grill to Waterbury's Frodo's Pub — places with "curated" beer lists, home-cured meats and more panache than one might find at the average local hangout.

This spring, Blarney Tavern's Harder announced that he hoped to open such an establishment in Rutland: Griffin's Publike House. Harder likened that the existing pubs in Rutland were "kind of run-down," and

After a long-awaited visit to Griffin's last week, I came away convinced that the gastropub concept has been so watered down it holds little meaning.

Instead of stepping into a Spirited Pig-esque interior, we found ourselves in what looks like, well, a bar: dark, moody and staffed with dense-looking bartenders with bottle openers wedged beneath black armbands. Some nights, there's \$1 Amstel Light; on others, Jim Beam Honey might be doing a promotion. Almost all the tables are high tops, and on the night I visited, a slew of people filled the bar itself: clutches of boisterous young women,

CONTINUED AFTER THE CLASSIFIED IN P.10

food

filipinocentric couples out for the night and late drinkers nursing pints. In the back, a DJ was spinning the Outfields' "Love Love" behind a vinyl banner that announced his company, "Music That Moves You."

"Well, I guess this is Ireland," my friend remarked.

That was an easy out, I argued. Ireland is as diverse as any other place in Vermont, and judging the pub by its looks was a mistake. Still, I had a sinking feeling we were in for a letdown. I'd experienced with other promising new spots where the thrill faded into disappointment as the liches dined down the food to tell more of it.

Once we were seated at our own high-top, the menu offered a spark of promise. Knapp and Garrison came up with an imaginative list of fare that dove heavily on small plates and flatbreads. Both chefs have since left Griffin's, but their selections remain a charmingly plain, home-cooked, chef's cut and portion-tapped with short ribs. We ordered with the abandon of the truly hungry, then sipped our beers — a St. Regis River Action for me — and watched the pork-faced DJ spin 'til forever.

The first dish to arrive, a fish stew, spilled acidity from its bowl. Mussels, scallops and clams poked up, and a pair of king crab legs crowned the top, just lacking at it made us salivate — and we looked at it for a while, because we had to ask and wait for it.

Some of the seafood was certainly plump and fresh — especially the mussels and one of the crab legs. But the pulled broth sucked leech on chicken livers, and inside the second crab leg we found mostly guttered flesh accompanied by an ominous like odor. (My friend looked up this phenomenon and concluded that the crab could have been dead on arrival.)

A plate of grilled shrimp and quinoa showed any personality. The enormous shrimp flanked a sculpted mound of quinoa, a tangle of sautéed vegetables and a garnish of alfalfa avocado. Though the shrimp were juicy and crisp, the quinoa was bland and unseasoned, the avocado hard and underripe.

Conard short ribs are in heavy supply at Griffin's — they're added to pastiche, arranged over rice and cheese and

offered as a topping for flatbread — so we ordered them on half of our Margherita pie. Though the crust was crisp and almost buttery, only a few tomato slices adorned its gooey, cheesy top. "It's hard to be an operation gilled cheese sandwich," my friend remarked. When we asked our waitress if this was indeed the Margherita, she explained, "Our Margherita is more of a white pizza."

And we gobbled the short ribs were pork because the leathery little slices didn't taste like beef.

After about 45 minutes, pinking green strafe lights filled the room as a remix of Michael Jackson's "Beat It" and Journey's "Don't Stop Believin'" blared from the speakers. I raised a glass to the recently departed Tony Soprano, as well as to acknowledge any growing sense that Griffin's was perhaps a better place to drink than to dine.

My fish and chips were almost delicious enough to reflect the entire meal. The fishy banks of haddock had steamed inside a jumbo hair bun; their golden shells almost paper-soft. Griffin's fries were fatty and possible, though the tartar sauce lacked punch and seemed more like mayonnaise.

The burger should be a harbinger of any gastronomy, and Griffin's menu says the kitchen uses Boyden Farm Natural Beef for its omnivore party. However, what my friend ordered as medium-rare arrived overcooked, gray and dry. He couldn't finish it.

By this point, we were a bit sulky. The crowd was younger than when we'd arrived, the music louder. It was time to try a beer float of vanilla porter beer and chocolate gelato, then make a swift exit.

When I tried to order one from our waitress in the cleared our plates, however, she chastely informed us the kitchen had closed. Without further explanation — or inquiring why we hadn't finished our food — she walked away. We looked at our phones. It was 11:00, and we had been seated shortly after nine. Try enough, we thought, given that dinner runs from 5 to 10 p.m. But a headrush, or even an empathetic look, would have helped salvage our disappointment. ☹

E Editor's Pick: Griffin's 42 Conard Street, Rutland, VT 05701



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calendar

JULY 10-17, 2013

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comedy

DEAFY NIGHT Ten award-winning performers play *Where Were We in August?* Apple games is an evening of hilarious entertainment. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

etc.

GARDEN HISTORY LECTURE & LUNCH The Society of the Garden Community presents "Gardens in the South: Colonial, Plantation and Modern" from 9:30 a.m. to 12:30 p.m. at the historic "Mistle" Dining Room. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

JAYNE HOBBS HIGGINS LECTURE The author of the book "The Garden Community" presents "Gardens in the South: Colonial, Plantation and Modern" from 9:30 a.m. to 12:30 p.m. at the historic "Mistle" Dining Room. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

VALLEY NIGHT FEATURING THE LOCAL SPECTRUM Local performers will bring you a night of local acts, music and live music. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

NAGAS & DE WEDNESDAYS A night of local acts, music and live music. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

films & festivals

MIDWINTER GARDEN FESTIVAL IN THE GARDEN This annual festival of the garden community features the music of L.A. and the Garden Community. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

VERMONT SUMMER FESTIVAL NOISE SHOW Top local and regional acts of all ages perform in a series of outdoor venues. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

films

AMERICAN GARDEN A night of local acts, music and live music. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

9:00-9:30: Open House, Town Hall, 10:00-10:30 p.m. \$6.00. Info: 313-412-0123

food & drink

CHAMPLAIN PLAINS FARMERS MARKET Local farmers, producers, vendors and artisans. Info: 313-412-0123

WILLOWTON FARMERS MARKET Local farmers, producers, vendors and artisans. Info: 313-412-0123

WILLOWTON FARMERS MARKET Local farmers, producers, vendors and artisans. Info: 313-412-0123

SOUTH-TO-NORTH MARKET Local farmers, producers, vendors and artisans. Info: 313-412-0123

LOVE TO GROW THURS Local farmers, producers, vendors and artisans. Info: 313-412-0123

WILLOWTON FARMERS MARKET Local farmers, producers, vendors and artisans. Info: 313-412-0123

performers

AMERICAN GARDEN A night of local acts, music and live music. Tickets are \$10.00 in St. Augustine downtown. Info: 313-412-0123

health & fitness

COMMUNITY GARDEN CLASS Local farmers, producers, vendors and artisans. Info: 313-412-0123

CRYSTAL MOUNTAIN Local farmers, producers, vendors and artisans. Info: 313-412-0123

FIT COMMUNITY GARDEN TO HEALTH Local farmers, producers, vendors and artisans. Info: 313-412-0123

JUL 13 | ETC

Model Behavior

Any Wild, Nick Marandinos and Matt Rogers are a socially conscious duo. The founders of Where Clothes Angiology Media and MHR Presents, respectively, join forces for Crosswalk: A Fashion Show Styled by Sound. In its second year, the event blends trendy threads with live music and reflects their shared commitment to local artists and the community at large. Models are clad in looks by independent Western designers sent down the runway to soft-rock tunes by Barbasco. Proceeds from the evening benefit the Committee on Temporary Shelter (COTS), which provides the local homeless population with food, housing and education.

CROSSWALK: A FASHION SHOW STYLED BY SOUND

Saturday, July 13, 8 p.m., at the Thelma Houston Music Center Performing Arts Center in Burlington. Info: 313-412-0123

"Til Death Do Us Part

It's Dora and Lucile are three Jewish widows bound by a lifelong friendship and regular visits to their husbands' graves. Despite their commonalities, the women's vastly different personalities and complex lives create the perfect recipe for history in Ivan Mendel's *The Cemetery Club*. This heartwarming comedy explores themes of marriage, loss and new beginnings as each character embarks on her path to healing. Tami Lee Doreen directs this Last Nation Theater production starring veteran actors Renee Radozky, Jade Wilson and Maureen O'Brien. Robert Nasser is a neighborly widower whose affections serve as a catalyst for a series of self-lover events.

THE CEMETERY CLUB

Thursday, July 11, 8 p.m., Friday, July 12, 8 p.m., Saturday, July 13, 2 p.m., Sunday, July 14, 3 p.m., see website for future dates at Hingham City Hall Auditorium. Info: 313-412-0123



JUL 11-14 | THEATER

LIST YOUR UPCOMING EVENT HERE FOR FREE

All submissions are due by 11:59 a.m. on the day before publication. Find our convenient form at www.burlington.com/calendar

For a full list of events, visit www.burlington.com/calendar or call 313-412-0123. For a full description of the publication, visit www.burlington.com/calendar

CALENDAR EVENTS IN SEVEN DAYS

LETTERS AND OP-EDS ARE WELCOME BY COMMUNITY EDITOR. WEASLE NEWS CO. FOR SPACE AND OTHER. OP-EDS ARE DUE AND INFORMATION. LETTERS AND OP-EDS ARE DUE BY 11:59 a.m. on the day before publication. For a full description of the publication, visit www.burlington.com/calendar

JUL 12-14 | LG870



Taking Center Stage

In her play *Hannah Free*, acclaimed lesbian playwright Claude Allen explores a decades-long love story between Hannah and Rachel. The story finds the pair in their later years, struggling with deteriorating health and separated by a feisty mother. Mirroring current issues faced by some-act couples, the drama is part of the third annual Summer Pride Festival. This theater showcase also includes dramatic readings of Maudie Kaufman's *Gross Indecency: The Three Trials of Oscar Wilde* and Martin Cusack's *Directions for Rescuing the Apparently Dead*. Pre-performance presentations by celebrity introducers, post-show talk-backs and receptions with cost members encourage dialogues about onstage material.

SUMMER PRIDE FESTIVAL

Fri-Sat, July 12, through Sun-Sat, July 14, 7 p.m., are website for future dates, at Chandler Music Hall in Fondren. \$12-20. Info: 709-6454 chandler-arts.org

Creative Vision

When a block party featuring award-winning sculptor Nimble Arts and live music by Jack Pardo and the Hot Dipped locals fills a weekend of creative talent, folks are in for a good case. The Waterbury Arts Fest does just that. Festivities continue on Saturday with more than 60 Vermont artisans, who display wares, affordable wares. Throughout the day, artists including painter Gladys Griffith and children's clothing designer Laura Kaufman engage festivalgoers with demonstrations and discussions of their creative processes. Kids get in on the fun with an interactive Art Spy scavary, while food vendors ease appetites with tasty street fare.

WATERBURY ARTS FEST

Fri-Sat, July 12, 6 p.m. Saturday, July 13, 10 a.m. - 4 p.m., at Stone Street in Waterbury. Free. Info: 456-8486 waterburyartsfest.com



JUL 12 & 13 | FAIRS & FESTIVALS

WEEKLY VINEYARD AG TOURS and **WINE** info 362-8333

WINDY HARBOR FESTIVAL ON THE GREEN See 9/10 10:00 to 11:00 p.m. 4-9:30 p.m.

WINTER SUMMER FESTIVAL HORSE SHOWS See 9/10 8:00 a.m. - 4 p.m.

film

WILSON HAWKINS As part of the Wilson series, this limited Public Television production features someone who has made a difference in the Green Mountain State. Col. Robert Wilson, Sr. died Jan. 10, 1971. **Info:** 246-6800

food & drink

FOOD TASTING: John Rebecani of the Vermont Library Foundation provides sampling of 100 local wines. **Hours:** 10 a.m. to 4 p.m. **Info:** 246-6800

HUTCH FARMERS MARKET **Hours:** 10 a.m. to 4 p.m. **Info:** 246-6800

NEWBURYTON FARMERS MARKET **Hours:** 10 a.m. to 4 p.m. **Info:** 246-6800

POTLUCK THURSDAY **Hours:** 10 a.m. to 4 p.m. **Info:** 246-6800

SHAMROCK LABORATORY MAKING **Hours:** 10 a.m. to 4 p.m. **Info:** 246-6800

WATERBURY FARMERS MARKET **Hours:** 10 a.m. to 4 p.m. **Info:** 246-6800

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1995, p. 28, p. 30.

NORTHEAST KINGSBOROUGH DEBUT LEAGUE OPEN REHEARSAL

Thursday

DEFENDING THE GARDEN See 161 12, 8 p.m.
MEET THE OPERA Open House prelude around a performance of excerpts from Giuseppe Verdi's *Macbeth* (see 161 12, 8 p.m.)
SALES Includes gift baskets, local products and more. Info: 855-444-4341

PRINCE OF PALESTINE See 161 12, 7:30 p.m.
STAGED READING OF 'BOY POLITIC' Under the direction of David Westphal, the play is a Summer Theatre Ensemble production. *Boy Politic* is a play about a young boy who is a refugee and is being held in a detention center. Info: 855-444-4341

STRAIGHTUP SHAKESPEARE As part of an educational outreach collaboration with Town Hall Theater, members of the Middlebury Actors Workshop interpret the play. Info: 855-444-4341

THE CONCERT CLUB See 161 12, 8 p.m.
THE SOUND OF MUSIC See 161 12, 8 p.m.

TELEVISION WITH MUSIC See 161 12, 8 p.m.

Friday

CRATTY SHARY-PAUL LIBRARY BOOK SALE Books, posters, children's books, etc. Info: 855-444-4341

collaboration of the writers workshop more than 500 affordable price points. Info: 855-444-4341

ONE WORLD, MANY JOURNEYS, ISLAM Members of the Islamic Society of Vermont participate in an exhibit. Info: 855-444-4341

STONE & BEE LIBRARY BIRTH BOOK SALE See 161 12, 8 p.m.

SUN. 14

Saturday

OPEN STUDIO RELEASES Artists with their own studios. Info: 855-444-4341

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SEVEN DAYS

BURL APP

The Homegrown Guide to Burlington, VT



14-00000

Dream of the '90s

Burlington's Guppyboy resurface

BY JOHN FLANAGAN

Smart, prolific and methodically sloppy, Guppyboy held up a mirror to the Burlington slacker-rock scene in the 1990s. Their catalog wanders through at least three different bands with measurable leaps across more than 30 recordings, released in just about every corner. Longtime townies and newcomers alike will have the chance to fan their whitewashed jeans, pump up their Barbies and relish in the gummy sweet once again as Guppyboy reunites to join Haver, another Burlington '90s band of note, in a one-of-a-kind cabaret show at the Monkey House this Saturday, July 13.

Guppyboy formed in 1991 when the band members were 20 years old and dressed up in Alice in Wonderland costumes. Guitars and singers Jeff Barrett and Zach Ward (who also plays bass) were writing music for a performance of the Lewis Carroll classic at the University of Vermont's College of Arts and Sciences. Alice, a singer/pianist and guitar player, was the Mad Hatter and drummer/vocalist Mike Barrett assumed double duty as the Cheshire Cat and White Rabbit. Of course, the band snafled over a Tascam 4-track recorder, adopting the name Guppyboy — Barrett's childhood nickname — and dove down the hole-praised rabbit hole that is, or was, the Burlington music scene of the 1990s.

Influenced in part by 1960s British Invasion bands, 70s-era Dylan and Fleetwood Mac, '80s new wave, and punk, the Guppyboy sound emerged from their Tascam with a tape-loop-based sound that was divorced from their many published idols. Raco Raco, a 1994 cassette released on their own Tap Records label, took together introspection, ironic humor, vague images of New York City and musings on the general happiness of being "Kurt's got a job?" The tape includes a fuzzy cover of Bowie's "Black Country Rock," perhaps writing at Patsy Cline's request in a parody at Enki on Main Street. The band also thrives in the '90s requests: answering-machine messages. On their early tapes, Guppyboy accomplished just what Alan Park and others now tackle with baroque irony.

Each Guppyboy member contributed his or her own songs and, like current Knobsby Falls shape-shifters Fure, switched up instrumentation. Often or Jedd Kotler plays on a 1993 Guppyboy



Guppyboy: (l-r) Zach Ward, Mike Barrett, Chris Ward, Jeff Barrett

**I THINK WE ALL AGREE THAT BURLINGTON IS A MAGICAL PLACE
AND ONE OF OUR FAVORITE PLACES TO BE.**

NICK BARRETT, GUPPYBOY

tribute tape called *Guppyboy*, commissioned by Haver drummer Brad Seale. "It was awesome. Barrett didn't particularly lend stuff to live playing."

"I don't think people really liked us in our early years," writes Barrett, who now lives in Boston. "We weren't 'very good live.' The young band shared bills with the likes of *The New Foundation*, *Wide World*, *Cham Hoi*, the Pigs and Hovers."

Seale, who lives in Allston, Mass., and also hosts the long-running music blog *Burlington's Alternative*, says via email that Barrett's music used to "reach quirkier heart." Put off at first by their early lo-fi aesthetic, whacked-out lyrics and occasionally odd song structures, he eventually grew to appreciate "their more genuine melody, sonic depth and moments of true beauty."

Former Pops band Jason Gossley remembers a show with Guppyboy during a two-day festival put on by Burlington mayor's wife Gail O'Connell in which the band played one long, drone-y song for roughly 20 minutes.

"I remember people were pissed," Gossley says. "Like, 'How dare they?' I thought it was cool, more 'fuck you' than a lot of other 'punk' stuff I was seeing."

Seale, who currently plays with Burlington's Left's Whippers, recalls the Queen City in the 1990s as "a time when the town not only had a ton of bands but had plenty of places for them to play and people who actually showed up."

Bands back then populated venues such as the Last Will Cuff and Club Trust, both now long gone. With contemporaries that included the Glasshouses of Brooklyn (who later became the Pains), Jason Kachika Superior (also Burlington Gossley), Zola Tenn and others, Barrett remembers the scene to be "a little self-indulgent, actually. We had in the fringes of it, but it was fun to be a part of."

Gossley concurs: "It was like being an idiot in high-school land," he says.

After college, Guppyboy moved for 18 months to Chicago where Barrett recalls not leaving the house much and playing a significant amount of *Sage and Grief* and *Real Road*. After recording an estimated 23 tapes while on leave in the Windy City, they returned to Vermont and added bass, keyboard player and singer Susan Bell (now in San Francisco), who auditioned the band for their then forthcoming 1997 release, *Affirmation*. The album includes more thoughtful songs, such as "Wash-

ington Square," which wags the price and cost of city vs. country living — though some of the playfulness of their earlier tapes is given over to a sadder clarity.

Affirmation marked the final end of Guppyboy, as all but Ward (now in Freeport, Maine) moved to Brooklyn to join former Silver Age drummer Tim Barnes in creating the River Grays. This move-instrumented the most widespread recognition, due largely to putting out records via Elephant 6 — the *Adoles*, *Ga*, neo-psychobilly label that hosted Montreal Milk Hotel, Apples in Stereo, Silver Tree or Control and others.

Simultaneously the Guppyboy crew formed another band, the South Great Lakes, considered by Barrett as "kind of a Guppyboy 2.0." TSGT, which Ward would later join, acted as an experimental after-echo to the River Grays. Along with *Affirmation*, Barrett considers TSGT's 2001 release *Up the Country* among Guppyboy's best.

Coming home, Guppyboy once face a very different Burlington than the one they left behind.

According to Gossley, the city's changes have been good. He says the '90s "scene" — a concept he decries — "wasn't as open-minded as it is now."

"Things like *A Smaller in the Garden* and *Touch* were, wouldn't have gone over well then," he says.

Barrett says he still keeps tabs on Burlington's musical goings-on, especially through Fure, Mike Barrett — another Gossley contemporary — and the Sealeins.

"I think that we all agree that Burlington is a magical place and one of our favorite places to be," he adds.

The reunion show is the best of the best of Seale's, Guppyboy's Zlar and, Barrett says, a fitting nostalgic beyond the upcoming show. Guppyboy went open to playing music, perhaps in a short run of acoustic living room shows. For now, their reunion on Saturday can expect a backpocket retrospective and perhaps a few guests to join them in reliving their 20-plus-year plunge. **D**

INFO

Guppyboy Home and special guests
Saturday, July 13 at the Monkey House in
Worcester 8 p.m. \$10

SOUND*bites*

NOT CLASSIFIED



Here Comes the Sun?

The music festival season — otherwise known as “summer” — is in full swing, subtropical weather patterns be damned. And this week's slam features one of the most interesting and entertaining homegrown outdoor shindigs: SolarFest, which runs from Friday, July 12, through Sunday, July 14, in Torrance, W.

Part music festival and part sustainability conference, 39-year-old SolarFest harnesses "the power of positive energy" which I assume means "sun." And maybe "vibes." I'll leave the preaching to the experts — such as keynote speaker ~~someone~~. Let's talk about the music.

This year's headliners include longtime pop-band-circuit staples **HAZARD**, who originated the **SHRIMP**; Boston soul man **JESSE JOE** and **MEVIN**; **SHANE** tribute **SHANEBO**; On the local tip, expect performances from organ-grave harpist **DOUG MORGAN**, acoustic pop band **ATLAS**, the **10TH VANDERBILT** and singer/guitar **DAVID BURNING**. By the way, Burlington was the winner of the 2002 SolarFest singer-songwriter contest. That contest will happen again this year and usually is a festival highlight.

The only unconfirmed appearance at this point is the *guest of honor*—the sun. We have multiple reports that local TV weather god **Tom Maxson** has been holding the sun hostage in his basement since May. Set him free, Tom. Set him free!

In the meantime, check out our latest
new for more info.

Get Stoned

There's a pair of notable local album releases this week. So we're lumping them into one column item because, well, both bands use the word "stone" in their names. But that's really where the similarities end.

Up first are Granite City cockroaches **strut again**, who celebrate their new record, *Drive*, with a show this Thursday, July 11, at — where else? — *Gazebo in the Park*. If you're unfamiliar with SK, you clearly don't drive an IH30, drink ice beer or have a mallet. SK, even if you don't fit those time-honored — and awesome — stereotypes of a pop-music fan, SK are well worth checking out.

In 2012, the band released its self-titled debut, which was one of the hardest-rocking local efforts in recent memory. It was a deliciously wacky romp filled with sex, drugs and screaming rock 'n' roll, which brought me back to the guilty musical pleasures of my youth and reminds me **our legends inspire me** and **were**. Actually, I take that back. I feel no guilt whatsoever about loving these bands.

I know that four youngish dudes updating an oft-maligned and admittedly cheesy set of rock sounds like a recipe for unchecked irony. But I assure you these guys are for real. And I suspect once people have a chance to hear it, Davey will cement that notion.

The band has been gaining steam regionally, following a heavy gig schedule and an appearance last year on the main stage at the Meadowbrook Pavilion in New Hampshire, alongside

STREETS, CROWDS and symbols of hope among others. Judging from a cursory look at Stone Butte's new record, that experience is paying off. Drive is a far more polished affair, musically, than its predecessor. But it doesn't lose any of the gleeful sleaze that made the band's debut so much fun. Oh, by the way, Stone Butte head back to Mendocino this Monday, July 15, as the regional opener for Def Leppard and ~~more~~.

(Pop quiz: What has two arms and rocks (rocks)? Answer: *Dee Leppard!*)

Next up we have heavy-metal ringleaders the ~~MONSIEURS~~ releasing their latest, *Back in the Sog*, at On Tap in Essex Junction, also this Thursday (And, yes, I just passed up a chance to do some kind of cock-rock-to-rounder routine. *Go on, yes, man!*)

Led by songwriter, ace sideman and engineer extraordinaire **TRAM** **SHAWMAYER**, the Rascals are something of a Vermont all-star band, featuring keyboardist **CHUCKLES**, pedal steel guru **JIM PITHAN**, drummer **BOB CULLEN**, cello, fiddle, frot man and guitarist **TED MONTMAYE**, bassist **CAROL BOWEN**, and fiddler **DAVE BOWEN**.

Back on the Dog is the band's third record, following their 2002

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VIENNA TENG
ALSO PERFORMING
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SEPT 12
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ALSO PERFORMING
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NORTHERN EXPOSURE
UPPERMERE, THE WAPPING POINT, THE SUMMIT OF FIDELITY, JAMES FULTON AND
REO: JULY 2005

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BURLINGTON MUSIC DOJO BASH
ALSO PERFORMING: BOB WALKER, LUCKY LAMON, F. JAMES ANDERSON, THE SHED OF MUSIC

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SOMERSET IN LANCE, PULL THE ANGEL

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SPECIAL GUEST: PATTI SMITH

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debut *Out of the Woods*, and 2009's *Anywhere West*. Both of those records were roundly praised by local critics, including my *Seven Days* predecessor **GARY PAK**, who wrote that the former was "righteously old-fashioned." The album also nabbed *Country Albums of the Year* honors from our pals over at the *Time*. Again. In other words, the first saw SCR record in four years in pretty big news, especially for local country and Americana fans.

And how is it?
 In a word: spectacular. At the risk of spoiling the review that will run in these pages in the coming weeks, it's easily among the best local American records of 2013. And it's probably one of the best Vermont-made albums this year, regardless of genre, if only for the instant classic "Living in a Country Song." Yeah, there's a tad more far-out-school twang. But it's an incredibly clever song and, like the rest of the album, thoroughly irresistible.



Bite Torrent

The Ditchy Park Concert Series at, um, Ditchy Park in Burlington kicks off this Thursday, July 11, with Austin pop-punk band **SPINA MEY**, who lend of weird life if Caddyshack were from Texas instead of England. Tails that however you'd like. Curated by local indie-rock media striders the Point, the free, four-week series also includes British folk-rockers the **SHUNELLAS** (July 18), **SAINTS OF VALLEY** and **HAARD ONE** (July 25), and Canadian songwriter **VERNON BYRNE** (August 1).

Earlier this week, the Flynn Center announced its 2013-2014 schedule and, predictably, it's pretty sweet. Some highlights include Nashville legend **OR JOVIN**, alt-country icon **MILLARD RECORDS** with **BRUNN LYNN**, jazz singer **OSCAR NIEMI**, comedian **KEVIN WATTS**, the always incredible **ANDREW SHANKER** and a Broadway national tour of **AMERICAN'S AMERICAN** folk. Tickets for the entire season go on sale for members this

Listening In

A peek at what's hot on my iPod, turntable, vinyl, headphones, etc., this week.

JOYCE KIMBLE, *Acoustic* (Rough Trade)
EDDY BYRON, *Cosmic* (Rough Trade)
JOHN THE JEWELS, *Combinational* (Rough Trade)
SPECTRUM, *Rock Story* (Rough Trade)
EDDY BYRON, *The Weight of Fear* (Rough Trade)

Friday, July 12, and to the general public on Tuesday, July 23.

Meanwhile, in Montpelier: Charlie O's — aka the best bar in the world! — is hosting a residency featuring bands from the capital city's State & Main Records, which recently released a great compilation, *State & Main Records Vol 2: You can catch S&M bands at the Golden Dome pub point every Wednesday and Saturday all month long. This week, check out LAKE SUPERIOR SUPER BASS on Wednesday, July 10, MYSTERY POSTER, BLACKMONKEY and the SHAKES on Saturday, July 13, and WOOD PEE and MONKEY on Wednesday, July 17. The remainder of the schedule includes Lake Superior, WOODLAND and CONCRETE BEARS (July 20), OUR JOJO, LEO LAFORCE and RAY (July 24), VIOLENCE GOLF, VADER BUCKER and KING PROBLEMS (July 25) and Anthonymart's NIGHT CLUB (July 31).*

Last but not least, I feel like we've been pushing the release of pop auteur **KEVIN POWELL**'s bountiful and brilliant new album, *Identity Crisis*, for weeks now — probably because we love. Anywho, here's a reminder that the Burlington release party is this Thursday, July 11, at Signal Kitchen in Burlington with as special from songwriter **MARVIN SMITH** and **HEMLOCK & THE SAVIER PAIN**. Or a related note, NKA Tapes, the label releasing Powell's latest, has been getting some international love lately (including a WB electronic audio in more from UK) and the West. It's a pretty hefty feature on the local label's recent output, including *Identity Crisis*, new music from **WAVE VOLUME** and *clay of wonderland*, *Grime* and *Five tracks*. Check it out at the www.nkatapes.com. ☺

Adams Music School

Piano Concerts at Waterside Hall
 July 10 at 7:30 pm
 July 14 (family concert) at 3pm
 July 17 & 19 at 7:00pm
 All concerts are free for students
 Guest admission is a \$10. Seating/Student: \$5

General Information at:
 802-241-2347 or adamsmusic.org

Two by Two (musical)
 July 19-24, 10-11
 Thursday, Friday & Saturday at 7:30pm
 2pm Matinee on Saturday & Sunday
 Marks the Migration (concert)
 Music: Shure July 26, 7:30pm

Aladdin (children's show) running July 27
 All Quincy Village performances are free.
 Info: quincyworks.org
 Reservations: 802-229-6978

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SOPHISTAFUNK w/ Special Guest: K.E. ALLEN	
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RICHARD JAMES & THE NAME CHANGERS w/ Special Guest: K.E. ALLEN	13
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METAL MONDAY GRAVITY A	15
MIDNIGHT SPAGHETTI & THE CHOCOLATE G STRINGS	
DEAD SET w/ Special Guest: K.E. ALLEN	16

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REVIEW *this*

Dirty Blondes, *Sex the Elastic*

(SELF-RELEASED | DIGITAL DOWNLOAD)

A hyperbolic. Waking up one fine morning with an uncomfortable and unpleasantly burning sensation in your lower regions would be upsetting, infuriating and — most likely — shocking. And, sure, dirty. This is the rub: realizing that upon the lady laid Dirty Blondes' latest release, *Sex the Elastic*. This song is called "Burn" and, unsurprisingly, it is searing, infuriated, shocking and kinda dirty. The remaining 12 tracks that make up for the *Elastic* follow suit.

The first/centerpiece song, along "Kong Pao" opens with a nod to the Vaporwave new wave '80s hit "Turning Japanese" and then ventures forth as vocalist Rex Diane Sullivan and Rebecca Rogers list off a number of vowels available for the well-worn pipe convention — mostly ch, l, o, i, e, and u. And...pussy. There's not much substance here — a list and an innuendo — but the song is just what it stands to be: loud and fun. It does not give a fuck, nor do its performers.



Perhaps a song like this could be considered as offensive, but it's not. The real offense comes on the track "Oh Dirty Blondes," whose the band borrows the sonoludic structure of John Lennon's beautifully blazé love letter "Oh Yoko" and just butchers the hell out of it. With lyrics such as "In the middle of a fuck I call your name / Oh, Dirty Blondes," the band makes you wonder if there isn't a law against this kind of fishing (There damn well should be!) But, again...loud and fun. And perhaps a rock value is fundamentally valuable.

You hardly have to listen to tracks with names like "Two," "Two Drinks," "Lactate Off" and "Miso" to know what they're going to be about and how they're going to be delivered.

"Taddy Song," provides a nice little curlew in the midst of the raucous, in-check, dirty-minded merris of *Sex the Elastic*. Complete with an art-of-

left-field bump line courtesy of multi-instrumentalist Jesse Azarian, and backing vocals that read "I Kiss Dead" (of the Pross until recently), "Taddy Song" doesn't seem to belong on this record. It's incoherent and arranged too well. And (and me a square) it's the album's best track.

The goofy, bells-out-in-your-face mentality of *Sex the Elastic*, from the record's name to its cover and deep into the songs themselves, is consistent and nothing short of, as the band puts it, "yuck as fuck." Dirty Blondes make it explicitly clear that their goal is not to expand your mind's musical horizons or to help you transcend your everyday bullshit. Rather, Dirty Blondes would prefer to pre-game, party and go to bed with you.

Sex the Elastic by Dirty Blondes is available at dirtyblondes.bandcamp.com.

(Full disclosure: Seven Days art director Diane Sullivan is a member of Dirty Blondes.)

SEAN HOOGE

Shark Victim, *Scenes on the Outside EP*

(SELF-RELEASED | CASSETTE | DIGITAL DOWNLOAD)

Genre labels are meant to be helpful, a way of generally identifying a band's sound for potential listeners. The problem is, very few artists fit neatly into preordained boxes — and those who do are often not worthy your time. Worse, generic genre tags can be confusing. This is why, as both a fan and a critic, I appreciate when bands invent their own terms. After all, you've got to call it something, so why not invent some control? The result could be something like "Shoes pop" the pitch-perfect term devised by Berlin-based duo Shark Victim to describe the gritty and subversive howl sounds found on their recently released debut EP, *Scenes on the Outside*.

Shark Victim is a collaboration of drummer and lead vocalist J Boone Matlock and bassist Michael Clifford, the latter better known locally as a guitarist and co-frontman of Berlin-based Leynday. But where that band breathes between its shimmering pools of

harmony-laden, indie-rock jangle, Shark Victim bloody the waters with noise, savagery. And a habit ton of brass guitar distorts.

The EP opens, appropriately enough, on "Theme Song." Over a hypnotic surge of the ultra-sensational distorted bass and a rudimentary backbeat tethered to some manner of scratching electric loop, Matlock howls with incoherent signals, "I'm a monster / I/shook victims." "I/I killed a man!" she continues, presumably raw from the shark's perspective, with a trace of sweet innocence, as if warring a crimson tide from her razor toothed grin.

As with "Theme Song," *EP's* debut succeeds on a sort of gleefully sinister simplicity. On "The Sick of It," Clifford's go-popping bass line looks just below the surface, waiting to strike. It does just that on the following cut, "White Lizard," which contrasts Clifford's Pross-like howl with Matlock's rawered snarl before the two are blood in the water and descend into, well, pop chaos.

Though not formulaic, the remainder of the EP follows in similar expand and contract — or catch and



release" — fashion. It also, somewhat surprisingly, reaches on as a theme of heartbreak. "How It Hurt" offers the recording's lone love song and fleeting moments of nostalgic sweetness. It's directly followed by a searing, howling song, "Mistake," which is in a sense far the gentler closer. "It Goes Down." On the last, as Matlock describes being dragged underwater, resurfacing for air and being strangled again, it's difficult to discern whether she's referring to yet another shark attack or, metaphorically, the perils of romance. This goes here as both. Because, as Duff Lppard once wisely noted, love kills. And, in *Scenes on the Outside* period, few bands locally bite with as much dual-eyed fury as Shark Victim.

Scenes on the Outside by Shark Victim is available on cassette at local record shops and as a digital download at sharkvictim.bandcamp.com.

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Book Works

Roger Book, Compass Music and Arts Center

It's a rare individual who decides, at age 43, to drop everything he's doing and go back to school. Roger Book did just that, leaving a retail job in Iowa to attend Green Mountain College in Putney. He earned a BFA there and went on to acquire a master's in painting at the Rochester Institute of Technology. But the artist reports that he really blossomed under the mentorship of professors at the International School of Painting, Drawings, and Sculpture in Montecatini, Italy.

None of those moves was a waste of time, as Book—now in his mid-sixties and living in Boston—reveals in a stellar exhibit called “Breaking the Ice” at the Compass Music and Arts Center in Roslindale.

It's an apt name for the inaugural show at the brand-new venue on the grounds of the former Brandon Training School (Seven Days reported in the June 19 issue on that institution's transformation). As it happens, the 42-by-42-inch titular painting, from 2006, is a stark work—a scribble of broad, energetic black strokes on white—that boldly confronts visitors entering the front door of Compass. It does not prepare you for what awaits just around the corner in the gallery proper: an explosion of color.

The nine large-scale works here, each roughly four or five feet square, also feature heavy black lines, but Book has clearly been exploring hues and shapes. Or, as he puts it in an artist statement, his focus is “on light, color, spirituality, and to push back in space in order to find out what lies beyond the two-dimensional plane. It's a matter,” Book adds, “of searching for the unknown.”

Most of these paintings rely on and manipulate geometry to some degree—and, yes, push and pull in space—but in some, the lines and patches of brushwork break free from that constraint, bursting into vibrantly organic shapes or even a flurry of squiggles. In “Kabbah Is a Flower Bed” (58 inches square, 2009), Book allows his black lines to form into petals—often many ones that defy botanical classification

REVIEW



Play Room



Searching for Ice

inside these outlines, the “flowers” are loosely linked off in pink, pale blue and white, while the background is a warm yellow. It is his most formal painting here, and even without an actual rabbit in sight, the closest to representational.

The rest of the paintings do not trade in realism, even if some of Book's titles are precise, such as

MOST OF THESE PAINTINGS RELY ON AND MANIPULATE GEOMETRY TO SOME DEGREE, BUT IN SOME THE LINES AND PATCHES OF BRUSHWORK BREAK FREE FROM THAT CONSTRAINT.

“Round Table on a Porch.” The artist means mischief with yellow—including the alarming “safety” yellow that we associate with school buses and warning signs. The color is aggressive in a painting where it dominates, such as “Dream Catcher” (58 inches square, 2010), even though Book tones it somewhat with more subdued hues such as rusty red, warm turquoise and

olive green. The astronomic circular “subject” of this painting is intersected by thick black lines that don't quite meet, yet all lead to an off-center focal point. There may actually be symbolism here, but it's better to let your eyes do the thinking, as it were.

This is also true of the painting “Driving on an Italian Highway” (48 inches square, 2011). The title makes you want to see intricate details and roads that lead nowhere, but the painting doesn't quite give you that literal picture. There are, in fact, curves and curves and lines with no particular destination, but what's most interesting about the piece is the way Book “frames” it with heavy black elements in each of the four corners, as well as with a bit of a black “filing” at the top. These serve to contain the giddy nowhere action, like guards or fences. Rather than feeling claustrophobic, the painting merely seems anchored.

That cannot be said of the more free-form “Play Room” (58 inches square, 2011), in which indeterminate shapes seem to float in a cobalt-blue sea. Prominent lighter blue and aqua add to the marine sensation, though the busy center of the piece, with its swooping, bouncing black lines and multiple blobs of color, does the title justice. As Compass co-owner Stephen Sutton puts it, “Play Room” is “like the avant-garde music we do—it takes a while to find the structure.”

Book's paintings need to be seen from a bit of distance, and the Compass gallery facilitates that with freestanding triangular structures presenting these works each. In Book's case, one painting occupies each surface, making it possible to lose yourself in one without being distracted by others. While you're looking, the works provide structure if you're seeking it, and a resistance to order if you just want that. So it goes with abstraction, which Book expresses magnificently.

PAMELA POLITON

1 Breaking the Ice: student represented paintings by Roger Book, Compass Music and Arts Center, Roslindale, through August 18, 10-20 A.M.; compass.org

BURLINGTON AREA GALLERY & ART

BLACK&VE Great paintings and sculpture of Karl Mier and sculptor of the Peter Gault sculpture. Through September 21 at ArtSpace Burlington. Info: 544-5454

VALLEY RESIDE What if the 20th century of the twenty 100th? In a modern setting. Through July 31 at MUSE Inc. featuring paintings in South Burlington. Info: 550-2339

INDY MARKET Indie artists with changes in the market. Through August 21 at Burlington Market. In South Burlington. Info: 550-5259

JACQUE MARQUE Small City scenes, sculptures depicting local scenes of the Vermont town of Burlington. Through July 28 at American Red Cross in Burlington. Info: 550-1504

JACOB MARTIN 20th-century landscape art in the context of the 14th-century. Through July 28 at State of Vermont in Burlington. Info: 540-5400

JOHN PAUL JAMES "Gulls in VT" photographs of the artist's first flight. Through August 21 at the State of Vermont. Info: 540-5400

KIM SCHWARTZ 20th-century art in the context of the 14th-century. Through July 28 at State of Vermont in Burlington. Info: 540-5400

CALL TO ARTISTS

PLANNING INFORMATION Artists' information meeting for the Burlington area. Through August 21 at the State of Vermont. Info: 540-5400

RALEIGH ART GALLERY Opening exhibition for the 14th-century. Through July 28 at State of Vermont in Burlington. Info: 540-5400

REAL LIFE SOCIETY PHOTO SHOW Calling for photographers. Through August 21 at the State of Vermont. Info: 540-5400

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LARGE THIN LINE Works by VERA NEWMAN. Through August 21 at the State of Vermont. Info: 540-5400

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Jane Davies Jane Davies is one of the finest regional artists featured in the "Journey into Process" exhibit currently on view at the Vermont Institute of Contemporary Art in Chautauk. Her contribution of 60 4-by-6-inch abstract canvases demonstrates Davies' attention to color, shape and line in a variety of media, from gel prints to graphite. "Formal elements are my first and foremost source of inspiration," she writes in her artist statement. Davies' first show, Carol Conner, Tom Marlow, Helen O'Donnell and Carolyn Strickland will be on display through September 8. Featured "Edge Location #1" by Davies.

TODD S. LOCKWOOD One Degree of Separation. A black and white photographic portfolio. 1998-2002. Through July 31 at Vermont Institute of Contemporary Art, Burlington. Info: 540-5400

TRACEY Mark Rios and Jane Davies present an exhibit of their work. Through August 21 at the Vermont Institute of Contemporary Art, Burlington. Info: 540-5400

TRINIS WILSON Photographs of the Vermont. Through August 21 at the Vermont Institute of Contemporary Art, Burlington. Info: 540-5400

WILSON'S OF THE HILL The Hillen artists. Through August 21 at the Vermont Institute of Contemporary Art, Burlington. Info: 540-5400

WITEN HILL Works by Witen Hill. Through August 21 at the Vermont Institute of Contemporary Art, Burlington. Info: 540-5400

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AMERICAN GALLERY A group exhibition of American art. Through August 21 at the Vermont Institute of Contemporary Art, Burlington. Info: 540-5400

ARTISTRY A group exhibition of contemporary art. Through August 21 at the Vermont Institute of Contemporary Art, Burlington. Info: 540-5400

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FLORIAN KRONHART "Things as Usual"

Seven black and white portraits by the Portland artist. Through August 23 at the Great Hall in Springfield. Info: 318-2963.

GREEN MOUNTAIN NATURAL COLOR EXHIBITION

Seventy-two paintings by 21 artists from around the country representing a broad range of styles and techniques. Through July 25 at the Old Fort Library at Lincoln in New Woodstock. Info: 495-6612.

JOURNALS INTO PROCESS Ink paintings.

1971-1991. Texts, oils and water on paper by Carol Gerson. Jane Davies. Ross Milner. Robert B. Russell and Craig Shurtz. Through September 8 at Vermont Institute of Contemporary Arts in Chelsea. Info: 485-1888.

JUAN PABLO VILLALBA "Herlands and Herelands"

Impressionistic paintings by the Puerto Rican. Through July 27 at Portland Gallery in Woodfield. Info: 416-5852.

MASTERSWORKS Sculpture and prints by Rembrandt

and Hugh Tawney exhibited alongside a selection of his personal collection, including works by Lucien Krut, Henry Callahan, Salvador Dali, Joan Susskind, Hans Baldung, Albrecht Dürer, H.C. Westermann and Diego Velázquez. Through July 27 at Portland Gallery in Woodfield. Info: 763-5523.

PAT HUGHES The latest of 11 oil drawings and

sculptures explore the theme of aging inspired by the words of William S. Burroughs. Prints to accompany the exhibition. Through

September 27 at Burlington College Gallery in Montpelier. Info: 521-8145.

PLAYING WITH TIME An exhibit has been awarded high school photography class senior videos and artwork to explore science and the ever-changing world. Through September 8 at Woodstock Museum of Science in Woodstock. Info: 548-2000.

THOMAS ORLETT "Vernacular Imagery and

disappearing landscapes. Prints" work by the White Mt. illustrator. Through August 24 at Tanglewood Public Library. Info: 763-5954.

WHEELY THUNDER He and his group spent years working in the logging industry. Through August 8 at the Woodstock Gallery. Info: 457-2000.

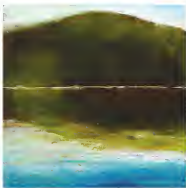
TERRELL ALLEN "Scenic photographs of

people and culture—recording scenic, cultural, and historic scenes—on the edges of society and the state of change. Through August 23 at Concord Vermont Medical Center in Montpelier. Info: 453-0200 ext. 400.

THE 50 HOURS GROUP: PRIVATE INNOVATIONS

COMMUNICATION An exhibit that tells the story of some very brave men. Both is about the Civil War focusing on the military draft, actions and answering events. Through December 30 at Sullivan Museum in Woodbury Center. Handish University in Hanover. Info: 445-2765.

CHAMPLAIN VALLEY SHOWS IN 1992

**Donna Bourne**

After 30 years in Santa Cruz, Calif., landscape painter Donna Bourne relocated to Burlington and, not surprisingly, found new inspiration in the outdoors of the Green Mountain State. "Californians to Vermont, a Retrospective, a New Beginning" is on display through July 30 at Studio 266 just off Pine Street. She refers to her oil-on-canvas work as "a presentation of the rhythm and movement of nature" that is impressionistic without losing focus of the subject. Bourne's cumulative collection brings together the disparate color palettes and scenes of east and west. Pictured: "Approaching Shores."

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ALICE HARRISON & CHARLES HARRISON | Land, sky, island, water and sky island, and sea scenes by the Harrisons. Featured: *Prospect* (oil on paper). Through September 14 at Vermont Artists Guild info: 247-4466

TOWARD HOPKIN IN VERMONT | The legendary painter's Vermont and Quebec scenes have been rediscovered in the 19th-century Vermont landscape at the Vermont Museum of Art at 33000 Putnam St. as well as their Quebec collections in the country of Quebec thanks to the Not Just, Through August 31 at Musée de la Ville de Québec info: 418-233-7383

KENNY RACE | "Versatile" says Mike Todd: "It's almost impossible to categorize his work." Through August 30 at Lake Champlain Maritime Museum, 10 Neptune into environmental conservation

HIDDEN AHEAD: 20TH AND 21ST CENTURY WORKS FROM THE PERMANENT COLLECTION | An Alexander Calder exhibit: sculptures by William Zervas, William Torgler and Nancy Sorkin. Also by Louis Comfort Tiffany and Dale Chihuly: animations by Daniel Serna and Carlos Latorre. And on video by William Sauter. Edgar Allan Poe's *Midnight* by John Galt. David Smith. John and Catherine Bowers. Through August 31 at Montpelier Valley Museum of Art info: 443-3348

JAMES SMITH | On the New England, New and Resolved paintings that imagine human nature and the world's chaotic order. Through September 2 at Greenway Arts info: 445-4250

ROGER KIDD | Smoldering fire, the absolute expression of a poem by the Vermont artist. Through August 31 at Cornish Arts and Arts Center in Burlington info: 247-4385

SUNDERDOWN SOLAR POP | *Upocalypse* | One-way solar-powered art. Shaded artwork by Vermont artists. Through July 30 at Mt. Mansfield in Montpelier

THE BREEDING OF STARS: SCIENCE AND ART | A special exhibit on the science and art of the Vermont Center for Evolutionary Science and the Vermont Center for Evolutionary Science and the Vermont Center for Evolutionary Science. Through September 14 at Vermont Museum of Art info: 443-3348

THE FORMS OF WATER: REFLECTIONS ON NATURE | *Reflections on Nature* | An exhibit that explores the relationship between water and the human mind. Through September 14 at Vermont Museum of Art info: 443-3348

Pat Musick | You've heard of Dr. Zhivago, a novel by Boris Pasternak that inspired a movie. You may or may not be familiar with Manchester-based environmental artist Pat Musick, whose latest work, she says, is inspired by the Russian author's writing. In the drawings and sculptures collectively titled "The Immortal Natural," on view at the Governor's Gallery in Montpelier through September, Musick uses natural materials to convey life's natural aging process. "My artistic goal is to express the relationship between mankind and the environment and the tensions we exist upon each other," she writes in an artist statement. Charcoal, bamboo, loose paper, brass and maple make up Musick's 13-piece collection, consisting of six drawings in "dialogue" with a corresponding sculpture. Musick is the 2013 recipient of the Governor's Gallery Award. Featured: "Final."

northwest

ART IN THE REFINERY | Paint, tape and photographs of the artist's industrial life. Through July 30 at Northwest Natural Wildlife Refuge in Swanton info: 333-6837

JOEY OF THE NORTHEAST MASTERS OF THE ARTS JOB EXHIBITION | The second annual job exhibit is an introduction to the changing and emerging art of the 21st century. Through September 1 at the Vermont Center for the Arts in Montpelier info: 443-3348

CELESTIAL SCULPTURE | Hand-carved and sculpted wood sculptures that explore the human condition. Through August 31 at the Vermont Center for the Arts in Montpelier info: 443-3348

CHARLES HAYES | "A Vermont Master" | Paintings and sculpture by the Vermont artist. Through August 31 at the Vermont Center for the Arts in Montpelier info: 443-3348

THE BREEDING OF STARS: SCIENCE AND ART | A special exhibit on the science and art of the Vermont Center for Evolutionary Science and the Vermont Center for Evolutionary Science. Through September 14 at Vermont Museum of Art info: 443-3348

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JULY ARTISTS | Works by painters and sculptors from the Vermont Center for the Arts in Montpelier. Through July 31 at the Vermont Center for the Arts in Montpelier info: 443-3348

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MICHAEL LEE | "A Vermont Master" | Paintings and sculpture by the Vermont artist. Through August 31 at the Vermont Center for the Arts in Montpelier info: 443-3348

FRANK RICHARDSON | "A Vermont Master" | Paintings and sculpture by the Vermont artist. Through August 31 at the Vermont Center for the Arts in Montpelier info: 443-3348



STUDIES OF A CHERRY BLOSSOM | A painting of a tree with many small, light-colored blossoms or leaves, possibly cherry blossoms, set against a light background.

"TRAVELS WITH A BIRD" | A painting of a bird in flight, set against a light background.

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*Josh Panda &
The Hot Damned*
Nimble Arts



8:30 Aerial acrobatics with *Nimble Arts*
7:45 "Shoe shakin'" soulful rebus with *Josh Panda & The Hot Damned*
9:15 *Block Party* moves indoors with live bands in area bars & restaurants

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NEW IN THEATERS

BEYOND THE HORIZON (PG-13) Directed by Jorgos Lantz. Henry Cavill and Lucy Liu are casted out of their powerful world to a host of challenges as they go from a life of luxury to a life of poverty in a post-apocalyptic world.

A GOOD CAUSE BEGINS (PG) Directed by Mark Goodson. Jeff Bridges tells the story of a man who goes from a life of luxury to a life of poverty in a post-apocalyptic world. The documentary follows the lives of the people who are affected by the disaster.

RECOVERING THE EIGHT (PG) Directed by Adam Carlin. A comedy about a man who goes from a life of luxury to a life of poverty in a post-apocalyptic world. The documentary follows the lives of the people who are affected by the disaster.

THE LAST OF US (PG) Directed by Neil LaBute. A comedy about a man who goes from a life of luxury to a life of poverty in a post-apocalyptic world. The documentary follows the lives of the people who are affected by the disaster.



THE LAST OF US

ratings

- ★ = Not rated
- ★★ = Not rated
- ★★★ = Not rated
- ★★★★ = Not rated
- ★★★★★ = Not rated

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Volunteers needed – hospice patients with dementia or Alzheimer's

We are looking for volunteers to spend time with our hospice patients who have dementia or Alzheimer's, and provide support for their family caregivers. If you would like to make a positive difference in their lives, we want to hear from you!

Duties may include:

- Companionship
- Respite and support for family caregivers
- Interviewing with patients and families

No experience required. We will provide orientation and training.

To volunteer, you must be 18 or older, and have not experienced a significant loss within the past year. To join our team, please contact our volunteer team, or for more information, contact Joanne Comstock at 802-448-1610 or jcomstock@bayada.com



Participate in a Research Study

Volunteers needed for ongoing Dengue fever vaccine studies

- Healthy adults, ages 18 - 60
- Up to \$2060 in compensation
- 18 month study
- 2 doses of vaccine or placebo
- 20 follow-up visits
- Most visits are concentrated in the 1st and 12th month of the study.



Call (802) 656-0013 for more info and to schedule a screening. Leave your name, number, and a good time to call back. Email: VaccineTestingCenter@uvm.edu

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fun stuff

MORE FUN! STRAIGHT DOPE (P.20) CROSSWORD (P.C. 5) & CALENDAR & SUDOKU (P.C. 4)

BOB EVERETTE



Bob Everett

OKAYOTA MCFARLANE



LULU EIGHTBALL

ARE YOU A WUGGER?



I MEAN, I'D
SURE LIKE
A WUG.



JEN SORESENSEN



SELL YOUR
HOUSE!

SEVEN DAYS

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List your house for
only \$45* and get the
most from your post!

*Two weeks, print and online

STAY CLASSY, VERMONT.

ALL NEW
WEBSITE!

Curses, Felled Again

A woman was leading in prayer on the kitchen floor after her Seattle home when she felt someone grab her hair from behind. She later told police she thought it was her husband playing a joke on her, but when she turned around, she saw an unknown man. According to the police report, she yelled out, "Lord help us," when upon the intruder fell back, hitting his head on the refrigerator. The man then stumbled out of the house, taking only a \$20 bill that had been sitting on the table, and drove off in a white Cadillac. (Seattle's KOMO-TV)

Things That Go Boom — and Don't

A 19-year-old man carrying what Houston police called a "combustible mixture" intending to "blow up turtles" suffered severe injuries to his head, lower extremities and face after he accidentally detonated the mixture. Investigators said the teenager lit a cigar, whose ashes fell near the pocket carrying the explosive cartridges and ignited them. (Houston Chronicle)

Second-Amendment Politics

Authorities said Patrick Stapleton, 22, decided to pull a prank on a 21-year-old friend who was asleep at a home in Lothian, Md., by shooting him in the buttocks with a .38 gun. The weapon

turned out to be a .40 caliber handgun. The victim was hospitalized with non-life-threatening injuries, and Stapleton was charged with second-degree assault and reckless endangerment. (Baltimore's WBTV)

Pedl to the Metal

Scientists from New York University will measure the degree of contamination from lead-acid car batteries, a "well-established carcinogen," in Garfield, N.J., by collecting toxicological droppings from city residents. Because toxicants grow slowly, researchers will be able to determine how much of the metal has accumulated in the body over the past 10 months as a result of a chemical spill in a residential neighborhood 10 years ago, according to environmental medicine professor Judith Zelikoff. (Associated Press)

Slightest Provocation

Authorities said Frank Louis Reeves, 73, fatally shot a 68-year-old woman at a gas station in Macon, Ga., after her car and his motorized wheelchair bumped into each other at a pump bay. Police official John Gaudet indicated there was no argument. Reeves just pulled a .38-caliber handgun and fired, hitting the victim in the chest. "The whole encounter, I can tell you, was very brief," Gaudet said. (Associated Press)

Authorities charged Tina Bertrill Rucker, 42, with domestic violence after they said she choked a man sleeping with her in Myrtle Beach, S.C., for taking too much of the bed covers. (Associated Press)

Unclear on the Concept

Police arrested Elizabeth Hines, 52, in Brooklyn, N.H., after she called 911 seeking medical help. When rescue personnel arrived, they learned she really just wanted help ordering Chinese food. (Boston's WBZ-TV)

New York City authorities accused Matthew Matranga, 36, of using bogus credentials to impersonate a Department of Correction investigator and sneak into several city buildings, where he mingled with inmates for hours. The convicted sex offender accused the captives as a fugitive as officers led him when he moved inmates from one cell to another. (The New York Post)

When Guns Are Outlawed

Police arrested Erik Brown, 36, in Port St. Lucie, Fla., after they said he struck a teenage relative in the face with a Taser cell bataron during a domestic dispute. Officers reported the victim had "bruises, abrasions, and scratches all over his clothing and face." (The Sun-Sentinel.com)

Careful What You Wish For

After persuading their mother to spend more than \$30,000 on cosmetic surgery to enhance their breasts and buttocks to look like movie stars Jennifer "J-Lo" Lopez, sisters Karen Lopez, 20, and Jennifer Lopez, 23, of Cumberland, South London, complained that their new bodies are attracting too much attention. "My butt is so big now it's kind of a curse because guys in clubs always want to have a feel of it," Karen said. "Given girls want a photo sent to it." Jennifer was the first to have surgery, a \$6,000 breast enhancement when she was 18. She later had fat pumped from her stomach to her buttocks. Karen started with a \$3,000 nose job when she was 15, then persuaded her 43-year-old mother to use her savings and earnings from a cleaning job to pay for a liposuction and buttock enlargement operation. Both had seven procedures between them, trying to emulate J-Lo's "curvy" look. "Sometimes it's too much," the British Jennifer Lopez said, noting men and women "kiss up and touch my butt." (Britain's Daily Mail)

BLISS BY HARRY BLISS



"I'll have the chef..."

TED RALL

THE SUPREME COURT SAYS COPS CAN FORCEIBLY TAKE YOUR DNA TO ADD TO A NATIONAL DNA DATABASE Cuz SWABBING "IS NOT VERY INTRUSIVE."



RED MEAT

slipshod en gras impasto

From the author of *China's*
Max Cannon

Seyidhan Kuran...why not i you please, is your mom from beas?

Really? That's surprising. Sounds like your true team is curved. You must have attended the bend and

And that's exactly what you did when my
old bro Isaac got arrested with dear Jack
and me. I know you did it, Millie Mae!

We had to lug spray it. It was covered with spiders.

There is one such thing

Why, now? Don't think the flood will just come over to the ball players for lunch.



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THIS MODERN WORLD

by TOM TOMCROW

IN THE WORK OF RELATIONS OF

--and the Agency--
 such that the birth-
 level of MYRTLEWOOD
 INSTALLATION LATE
 TO CONSIDER--

[illegible]

WILL BE AVAILABLE TO
ALL STUDENTS

SEE A RELATED STORY—MAY 1981
RECORDING OF STUDENT CARRYING
SHOULD BE CONSIDERED A REAL
DANGER:

Question	Answer
By his own admission, he was spinning about things	ABOUT THE FACTS HE WAS REPORTING. THEREFORE, LESS FACTUAL?



AND SHOULD BE OFFERED-VAINGO
30-41412 "JOURNALIST" WHO RE-
PORTS THROU THE U.S. GOVERN-
MENT DOLS NOT BELIEVE HIM TO
BE TRUTH--

IN ANY CASE, THE DISSEMINATION
OF THIS INFORMATION CLEARLY AIDED
THE SOVIET GOVERNMENT'S STRONG LEAD
IN THE DISSEMINATION OF THIS INFORMATION.

THINGS OF WHICH LEADS ARE MADE
AND MUST BE PROSECUTED ACCORDING TO LAW. SHOWING OFFICIAL
INTERESTS AND THE PEOPLE'S

—BE GRACIOUS
FOR TRY AGAIN!

Don't let the fact that we are forced to transmit our values abroad!

ALSO, MANY REMEDIES ARE SCARY! TRY THESE MESSAGES.



FUNGUS

A COMEDY STOP BY
JAMES KOCHALKA
QUESTIONS LAURENCE DE VERNIS

02.04.20



TO BE CONTINUED

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Independent Music
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SEVEN DAYS

THURSDAYS
AT 6:30PM

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JULY 11TH
ALPHA REV

Austin, Texas based indie band

JULY 18TH
THE DUNWELLS

Modern Folk from Leeds, England

JULY 25TH
**SAINTS OF VALORY
W/ WAKE OWL**

Folklore Rock Stars Saints of Valory when
in Battery Park to headline a double bill

AUGUST 1ST
SERENA RYDER

The Canadian star took 4 Juno Awards, she
opens her American Tour at Battery Park

**PLEASE NO ALCOHOL
OR GLASS CONTAINERS**

PHOTOGRAPHY

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BURLINGTON, VERMONT



DAVID BENNETT

TANGLETOWN FARM
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David Robb and Lile Bennett had difficulties finding locally grown poultry – so they started raising their own flock! Their chickens are raised on pasture and sunshine, without the use of hormones or antibiotics. These two intrepid Tangletowners and their family are dedicated to sharing their food with the community and educating young and old about the benefits of eating locally. We are proud to offer their free range chicken in our Meat Department.

HAZENDALE FARM
Shelburne, Vermont

David Allen converted his family dairy to an all-organic farm in the 1970s. He joined forces with Dana Griffiths and now Hazendale runs a diverse operation that includes a massive farm store, basket-weaving workshop, and plenty of organic veggies! You can find their tasty local veggies fresh in our Produce Department.



HAZENDALE FARM

healthy living
Market and Café